

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF SCIENCE
ENGINEERING AND TECHNOLOGY

**THE ROLE OF TREND STUDIES FOR DESIGN PROCESSES
IN THE CONTEXT OF TURKEY**

M.Sc. THESIS

Aysun ATEŞ AKDENİZ

Department of Industrial Product Design

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JANUARY 2015

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Thesis Advisor: Assoc. Prof. Gülname TURAN

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ FEN BİLİMLERİ ENSTİTÜSÜ

**TASARIM SÜREÇLERİNDE TREND ÇALIŞMALARININ ROLÜ:
TÜRKİYE ÖRNEĞİ**

YÜKSEK LİSANS TEZİ

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To my mom and dad,

FOREWORD

Ever since the very early years of my education, I keen on the way of thinking of my field, cause it has different dimensions. Therefore, I started to my career with a market research company, to understand the people and their thinking styles. This is the beginning of my curiosity story, which introduces me to the word, ‘Trend’. Contrary to popular believed, trend is not an occurrence of fashion or popular culture; it is the composition of little reformer sparks in the community. For my part, the technics and approaches of trend researches are very useful for product design processes. There are a few people who say similar things about trends and design in the world, mostly in UK. So, in this research, as a starter, I wanted to see is there any designer or company who use trend researches in their design process in Turkey, and where is the place of trend studies in the process of design.

This study is the beginning of my dream path towards the infinite knowledge transfer between the generations. Share of information is the most value evidence of our existing.

In respect to this, I would like to thank to my first employer Nurhan Keeler, who gave rise me to thought deeply using different point of views in every stage of life.

I’m thankful to my advisor Gülname Turan for her all invaluable shares and supports, which make my motivation strengthened every time I contact.

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December 2014

Aysun ATEŞ AKDENİZ
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ABBREVIATIONS

NPD	: New Product Development
RC	: Requirement Capture
DT	: Design Thinking
CMF	: Colour Material Finishing

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THE ROLE OF TREND STUDIES FOR NEW PRODUCT DEVELOPMENT IN THE CONTEXT OF TURKEY

SUMMARY

This thesis aims to define the awareness of product designers in Turkey about trends researches, and where trends research methods can be placed in the product development process. However, it is important to note that this research is not intended to be prescriptive for any creative area. Although this research can give some ideas to use practically, more researches, resources and time are needed to make it than the researcher had.

The literature research of this thesis is done without any narrowing down by the design discipline, because first of all, it is aimed to understand the trends studies truly. Misunderstanding of trends studies are caused by mostly the fashion field, therefore the scope of the sources was extended through fashion. The main reason of that is understood that fashion industry have adopted the trends for so many years, and recently, because of the developing production techniques fashion lifecycle was shortened, therefore they need future forecasts more than ever. The main cognitive terms were examined by means of the relation between different trends research methods. The ones that have ambiguities between each other were selected on purpose. Trend forecasting methods in the source of trend disciplines were selected and summarized by means of the job experience of the researcher of this thesis in trend research field. And finally the diffusion of trend on the society was discussed within two different models suggested by pioneer trend forecasters.

After focusing on trend discipline and learning all its main aspects, the recent design conjuncture was researched in the 3rd Chapter of this research. The overlapping areas between trends studies and design processes were defined and the notions were explained. The books and articles which mention about the latest product design processes were examined by using content analysis method due to if they contain 'trend' or 'forecast' words.

In the 4, 5 and 6th chapters of this thesis were telling about the qualitative research phrase in detail. One-to-one semi-structured interview method is selected as a qualitative method, because it allows for a flexible approach to the investigation. Owing to researcher's experience on this field, interviews could be adopted due to the knowledge of the interviewees about trends studies. This thesis focuses on product designers in Turkey, so participants were selected due to their product design experiences and their industries. The interview questionnaire was prepared under 4 titles. And these titles were used for clustering the results. In total, 14 findings were reached according to interview results. Addition to that, 2 more results were found based on the answers.

As a result of literature review on trends researches and study on the recent design processes, it is understood that there are similar parts between product design and trends studies. Especially *future oriented approach and meaning* are the main similarities between them. Both of them is the suggested as new dimensions in Design Driven Innovation study. With these two reviews, the path to innovation through design become more close to trends studies, because trends researches create big sources for the future forecasts and the story behind them. The reason of this is also the developing technology and valued innovative idea. And also, due to the same reason, being *multi-dimensional* is the key factor for differentiating the product, brand or service for both two disciplines. An approach through designing process has ‘Soft Processes’ which remind the ‘Soft Skills’ in trend forecasting methods. The similarity through these two approaches is the need for the *hard skills (processes) besides the soft skills (processes)*. Qualitative approach is always a questioning method in the business, also designing is the same because of being connected with the intuition and knowledge of the designer. They both need numbers to persuade the managers about their innovative ideas.

In addition to similarities, there is also a bidirectional relation between trends and design in the context of *ideation stage*. While trend studies have strong inspirational outputs, product development process has a strong realization power. Quite the opposite, while trend studies need implementation potential, product development process needs more inspirational inputs. They complete each other.

As a contribution to literature, all the trends research and forecasting methods are collected under a one title as ‘**Trends Studies**’, because there were confusions about both the meanings and the applications. The existing mostly used term, ‘Trends Research’ should not be a head title, because this discipline includes not only researches but also forecasting and implementing methods. This title is used in the name of this thesis.

Another contribution of this study is to practice. Using Pinterest, ‘**Pinning**’ as a tool for product design development is contributed to this discipline as a new method. With the focused study of this thesis’ researcher, it is understood that Pinning will encourage both designers and non-designers starting to work with more visual tools like mood boards.

The final contribution to practice of trends researches and design process is adding another **W to the 5W Questions** (Who, What, Where, When, Why) method: ‘Wishes’. With this addition, it is aimed that while planning scenarios or even thinking about an innovation project, ‘future’ can be considered more effectively.

As further researches, making a quantitative research among the designers in Turkey to increase the number of sample would be a good approach to reach wide-range attitudes. Deep interviews with foreign trend analysts who work with large companies in Turkey would give information about the differences of considering by designers and managers in foreign countries and in Turkey.

YENİ ÜRÜN GELİŞTİRME SÜRECİNDE TREND ÇALIŞMALARININ ROLÜ: TÜRKİYE ÖRNEĞİ

ÖZET

Bu çalışma Türkiye'deki ürün tasarımcılarının trend araştırmaları yönünden farkındalıklarını ve trend araştırmalarının ürün tasarım süreçlerinde nereye konumlandırılabilirliğini tanımlamayı hedeflemektedir. Ürün geliştirme sürecinde ürün tasarımcılarının trend araştırmalarını kullanıp kullanmadıklarını, kullanmıyorlarsa tasarlama sürecine nasıl başladıklarını sorgulamaktadır. Bu çalışmanın amacı bir metot ya da aşama önermek değildir. Çalışmanın çıktıları arasında bazı noktalarda pratikte de kullanılabilecek öneriler bulunmaktadır, ancak bu konuda bir metot önerisi için daha derinlemesine bir araştırma ve daha uzun bir süreç gerektiği düşünülmektedir.

Bu araştırma, trend kelimesinin anlamlarının araştırılması ile başlamaktadır. Trend kelimesinin kökeni eski İngilizce' de 'revolve, rotate'; 'devir yapmak, dönmek' anlamlarında kullanılan 'tendan' kelimesinden gelmektedir. Oxford (Eng to Eng) sözlüğünde anlamı, değişimin ve gelişimin genel yönü, meyil olarak belirtilmektedir. Türkçe' ye de İngilizce' den geçen ve şu sıralar oldukça yaygın olarak kullanılan kelimenin Türk Dil Kurumu kaynaklarında Türkçe' deki tam karşılığı 'eğilim' olarak belirtilmektedir; 'bir şeyi sevmeye, istemeye veya yapmaya içten yönelme, meyil, temayül'. Ekonomi ve istatistik alanlarında ise bir eğrinin yönü olarak tanımlanmaktadır.

Trendler günümüzün en çok kullanılan kelimelerinden biridir. Gerek sosyal medyadaki bazı araçların gerekse moda odaklı paylaşımların etkisiyle popüler kültürde oldukça büyük bir yer edinmiştir. Bu sebeple de gerçek anlamından koparak farklı şekillerde kullanılmaya başlanmıştır. İçinde bulunduğu duruma göre anlam kazanan eğilim kelimesi, bireysellik söz konusu olduğunda 'psikoloji', toplumsallık söz konusu olduğunda ise 'sosyoloji' bilimiyle açıklanmaktadır. Bu çalışmada üzerinde durulan 'trend : eğilim' ise ekonomi biliminde, bireyin veya toplumun ticari açıdan tüketime olan arz ve talebi olarak yorumlanmaktadır. Yani 'trend' hem sosyolojik hem de psikolojik unsurları içinde bulunduran, ve ekonomiyi yakından ilgilendiren bir olgudur.

Bu çalışma kapsamında trend araştırmalarına dair yapılan literatür araştırması, çalışmanın asıl konusu tasarım olmasına rağmen, tasarım olgusu ile kısıtlanmamıştır. Bu konu hakkındaki kaynak sayısının azlığı, ve konunun yeni oluşu sebepleriyle, trend araştırmalarının mevcut kaynaklarda bulunan süreç ve metotları özetlenmiştir. Trend konusunun moda ile olan güçlü bağı ve örneklerin çokluğu sebebiyle, moda odaklı trend araştırma kaynaklarına da bakılmıştır. Özellikle Martin Raymond' ın The Trend Forecaster's Handbook kitabı; Eundeok Kim, Ann Marie Fiore ve Hyejeong Kim'in Fashion Trends Analysis and Forecasting kitabı; Henrik Vejlggaard'ın Anatomy of a Trend kitabı; ve son olarak Anne Lise Kjaer'in The Trend Management Toolkit kitabı, bu çalışmanın literatür araştırmasında ana kaynaklar olarak kullanılmıştır. Yapılan bu araştırmalarda trend araştırmalarının ne

gibi süreçler içerdiği tanımlanmış, hangi konuların bu süreçte girdi ya da çıktı olduğu belirtilmiştir. Özellikle trend tahmini konusunda bulunan tüm metotlar özetlenerek açıklanmıştır. Araştırma dahilinde yapılan görüşmelerde hatırlatıcı ve tanımlayıcı birer unsur olarak kullanılan trend raporları da bu bölümde örneklenmiştir. Ve son olarak trendin toplumda nasıl yayıldığı konusunda yapılan 2 araştırma ve model önerileri anlatılmıştır.

Trend araştırmalarının ürün tasarımı ile bağlantısı hakkındaki araştırma kısmına geçmeden önce, bu bağlantı hakkında yapılan daha önceki araştırma, tez, makale vb. tüm yayınlar tarih sıralamalarına göre sunulmuştur. Bu konu hakkındaki kaynakların azlığı akademik alanda yapılan yayınlarda da görülmektedir. Ticari alanda yapılan trend belirleme faaliyetleri oldukça fazla sayıda iken, trendin ürüne dönüşme süreçlerine dair açıklama ve çalışmalar bulunamamaktadır. İngiltere’de ürün geliştirme alanları ile trend araştırmalarının ortak paydası hakkında 4 adet tez ve bir kaç kişi tarafından yazılmış makaleler bulunmaktadır. Ancak Türkiye’de, bu konu hakkında hiç bir çalışma yapılmamıştır. Ürün tasarımcısı ve trend analizcisi Özlem Devrim’ in trendlerin ürünler üzerinde etkilerinden bahsettiği tez çalışması da konuya farklı bir açıdan yaklaşmaktadır. Bu nedenle bu çalışma, Türkiye’de ilk olması sebebiyle önem taşımaktadır.

Çalışmanın 2. bölümünde ürün tasarım süreçleri trend araştırmaları bağlamında incelenmiştir. Bu süreçlerde trend araştırmalarından bahsedilmiş mi, bahsedilmiş ise hangi aşamalarda, nasıl tanımlanmış, vb. soruların cevapları aranmıştır. İlk bölümde trend araştırmalarının sürecine dahil olan çeşitli tanım ve olgulara tasarım süreçlerinde de rastlanmış ve özetlenmiştir. Çakışan bu alanlar: ‘şimdiye değil de geleceğe odaklı olmak’, ‘takipçi değil yaratıcı olmak’, ‘iç sezi ile hareket etmek’, ‘bir bilinç oluşturmak’ ve ‘çok yönlü olmak’ olarak özetlenebilir. Çeşitli trend tahmin metotlarının ürün tasarım araştırmalarında da kullanıldığı görülmüştür.

Trend araştırmalarının ürün geliştirme süreçleri içindeki yerinin tanımlandığı bölümde, 3 farklı tasarlama süreci bilgiden ürüne geçiş aşamaları bağlamında incelenmiştir. Bunlar: ‘Requirement Capture in Early Stage’, Design Thinking’ ve ‘Design-Driven Innovation’. Bu süreçlerdeki benzerlikler: ‘gelecek odaklı yaklaşımlara yönelim’, ve bununla birlikte gelişen ‘çok yönlü yaklaşım’, ‘soft-skill’ olarak adlandırılan kalitatif araştırma yaklaşımlarının yanında ‘hard-skill’ olarak tanımlanan kantitatif araştırmalara da ihtiyaç duyulması, riski minimize etme isteği, ve en önemlisi de ‘ideation’ olarak tanımlanan somut fikir yaratma amaçlarıdır. Ek olarak, bilgiden konsepte geçiş bağlamında, ürün tasarımı için kullanılan araştırmalarda, trend takibi, gelecek tahmini ve senaryo yazma metotları gibi trend tahmin metotlarının da kullanıldığı görülmüştür.

Araştırmanın 4. bölümünde araştırma kapsamında yapılan kalitatif birebir görüşmeler hakkında detaylı bilgiler verilmiştir. Yarı yapılandırılmış olan bu görüşmeler, sadece ürün tasarımcılarıyla gerçekleştirilmiştir. 12 farklı ürün tasarımcısı, Türkiye tasarım sektörleri göz önünde bulundurularak seçilmiş; beyaz eşya, mobilya ve cam eşya sektörlerinden 6 adet büyük ölçekli ve bir çok sektöre iş yapan 6 adet küçük ölçekli tasarım danışmanlık firmaları ile görüşülmüştür. Tüm görüşmeleri araştırmacı kişisel bağlantılarını kullanarak; 10 tanesini yüz yüze, 1 tanesini katılımcının Londra’da yaşaması sebebiyle Skype görüşmesi ile, ve bir tanesini de mail üzerinden gerçekleştirmiştir.

Görüşme soruları ürün tasarımcılarının trend araştırmalarını hakkındaki farkındalıklarını belirlemek amacıyla, tanımlama, bilgi, kullanım ve istek ana başlıkları ile hazırlanmıştır. Görüşmelerde tasarımcının konu hakkında hiç bir fikri olmaması ihtimali sebebiyle 3 adet hatırlatıcı unsur gösterilmiştir. Bunlar, tasarımcının eline trend araştırmalarının somut bir çıktısı olarak verilebilecek olan örnek bir trend raporu; trend araştırma ajanslarını, başındaki ünlü kişileri ve bulundukları şehir ya da ülkeleri gösteren bir tablo; ve bu raporun kendi tasarım sürecine olarak katkısını nasıl bir sıfatla tanımlayacağını görmek amacıyla hazırlanmış tanımlama tablosudur. Bu hatırlatıcılardan elde edilen verilerde diğer tüm veriler ile birlikte değerlendirilmiştir.

Görüşme çıktılarının değerlendirilmesi araştırmacı tarafından cluster (küme) analizi kullanılarak yapılmıştır. Araştırmacı, bu alanda sahip olduğu iş deneyimi aracılığı ile analizlerde çeşitli yorumlamalarda da bulunmuştur.

Toplam 520 saatlik ses kaydı araştırmacı tarafından her kullanıcı için bir adet olacak şekilde bir Word dokümanına yazıya dökülmüştür. Cümlelerin katılımcıya ait olması için bu aşamada hiç bir yorumlama yapılmamıştır, sadece ‘aa, yani, şey’ gibi konuşma alışkanlıkları yazılmamıştır. Cevapların kodlaması, görüşme sorularının hazırlandığı 4 ana başlık üzerinde şekillendirilmiş, alt başlıklar eklenerek genişletilmiştir. Toplamda 14 adet alt başlık araştırma sonucu olarak çıkarılmış, bunun yanında sorulmadığı halde verilerin ve görüşmelerin kendiliğinden sağladığı 2 başlık daha eklenmiştir. Bu alt başlıklar, görüşme bulgularının özeti olacak şekilde şöyle açıklanabilir:

- Tasarım danışmanlığı veren firmalardaki tasarımcıların daha soyut bir araştırma yaklaşımı var iken büyük ölçekli firmalarda çalışan tasarımcıların daha somut bir yaklaşımı var. Bunun bir nedeni de kurumsal firmadaki diğer departmanlardan gelen tasarım isteklerinin var olan ürünler üzerine olmasıdır.
- Ürün tasarımcıları ilk anda trend araştırmalarını moda ya ait olarak konumlandırmaktadırlar. Trend nedir diye sorulduğunda ise genel geçer yanıtlara düşmeyip doğru cevaplıyorlar. Aralarından bazıları trendlerin danışıklı dövüş olduğunu, yani birileri tarafından belli ülke ya da sektörlerle maddi kazanç sağlamak amacıyla belirlendiklerini düşünüyor.
- Türkiye’deki ürün tasarımcılarının dünyadaki trend araştırma firmaları hakkındaki farkındalıkları çok az. Sorulan 19 adet firmadan sadece 13 tanesi katılımcılar tarafından birer kez tanındı. 2 katılımcı hiçbirini tanımadığını belirtti.
- Ürün tasarımındaki ürün ömrü moda ile aynı olmadığı için modadaki trend değişiminin ürün tasarımında olmayacağı görüşü belirtiliyor. Bazı tasarımcılar trendleri onlara bağlı kalmamak için takip ettiklerini belirtiyorlar, ve hatta aynısını yapmamak için sadece bilgi sahibi olmak istiyorlar. Bazıları da yeni ürün gelişiminde risk almamak için trendlere uygun şeyler yapabildiklerini söylüyor.
- Trend araştırmaları en çok diğer karar mercilerini ikna etmek için kullanılıyor. Yapılan radikal değişimlerin trendlere uygun olduğunu belirttiklerinde kişisel yorumlamaların azaldığı ortak bir kanaat.
- Trend araştırmalarının tasarlama sürecine katkısı en çok ilham kaynağı olma ve sebeplendirme durumlarında mevcut. Kontrol sağlayıcı olma durumunda da en çok yukarıda bahsedilen ikna ediciliği öne çıkıyor.

- Ürün tasarımcılarına trend araştırmalarının tasarımcılar bağlamında daha iyi olması için ne gibi şeylere ihtiyaç duyduğu sorulduğunda, mevcutta bulunan görsellik ve az yazı durumunun devamını ve hatta artmasını; teknoloji ve renk, malzeme, doku uygulamalarına dair bilgilendirmelerin de yapılmasını, ve hatta tasarımcıların ürünleri hakkında da bilgi vermesini öneriyorlar. İlham kaynağı aramak konusunda özellikle kurumsal tasarımcılar daha özgür bırakılmalarını istiyorlar.
- Aslında sorularda olmayan ve verilerin kendiliğinden ortaya çıkarttığı bulgulardan biri ‘Pinning’. Tasarımcıların ilham kaynağı olarak trend araştırması kullanmasa dahi Pinterest kullandıkları belirlendi. Pinterest’ in görsel kullanımı trend tahmin metotları ile oldukça yakınlık gösteriyor.
- Bu bağlamda bir başka yönden Pintereste bakıldığında, kurumsal tasarımcıların Pinterest üzerinde kurdukları pano sayısı diğer tasarımcılara oranla daha yüksek, ancak en yüksek sayı trendle de ilgilenen tasarımcılarda.
- Bir diğer ek bulgu da Türkiye’deki trend araştırmalarının ne durumda olduğu. Arçelik ve Vitra gibi firmaların son yıllarda yabancı trendsetter’ lar ile çalışmalar yaptıkları görüldü. Hatta tasarım ekibinde çalıştırmak üzere bir trend araştırmacısı aradıklarını belirtiyorlar. Ayrıca büyük bir mobilya fuarı olan ZOW İstanbul’ un 2015 senesi konseptinin ‘TrendWorks’ olduğu öğrenildi. Bu fuar kapsamında dünyaca ünlü bir trendsetter olan Lidewij Edelkoort’ un Türkiye’ye gelecek ve çeşitli çalıştaylar düzenleyecek olması da Türkiye’nin trend çalışmaları bakımından farkındalığının kurumsal firmalar düzeyinde artmakta olduğunu göstermektedir.

Görüldüğü gibi, ürün tasarımı bağlamında trend araştırmaları giderek önem kazanmaktadır. Bu çalışma ile Türkiye’deki ürün tasarımcılarının farkındalıkları ve trend araştırmalarının ürün tasarım süreci ile yakınlığı belirlenmiştir. Bundan sonraki çalışmalarda örneklem sayıları artırılarak daha geniş alanda bu farkındalık ölçülebilir, deneysel çalışmalar ile trend araştırmalarının ürün tasarlama sürecine dahil edilmesi sağlanabilir.

1. INTRODUCTION

1.1 Background and Motivation

With fast-moving technological developments, we are dragging ourselves to *a possibilities world*. Everything around us is getting better, easier and real; or someone is trying to do so in somewhere. Competition is hot up between countries, cities, companies and people. Under these circumstances, looking for a differentiation tool becomes a usual attitude.

Being different, which means unlike the nature, is an anomaly, and can't be found by looking now, today. To be an anomaly, think in the future; to be an innovator, act for the future, cause the innovation is the most powerful differentiation tool today. And the main point is to get the innovative idea 'first'.

To act before anyone, lots of companies started to use trend researches to be able to forecast the changes coming. Therefore, the number of trend agencies is increasing day by day, and lots of forecasting methods are revealed by the agencies as a model of their working style.

Another differentiation tool is, of course, product design, because it focuses on the future. However, design related firms need these kinds of research outsourcings, too. Although design teams already have these kinds of dimensional research approaches to the projects naturally, because of the restrictions of the production and management decisions, they can't use them well.

In this study, it is aimed to understand the relationship between these two innovation tools. The increasing quantity of sources about these two disciplines in the last five years in literature shows that the awareness is rising. However, any detailed source about where product design and trends interact couldn't found. Therefore, with this research, it is aimed to create a substantial work for product design process and trend researches.

The researcher of this thesis, as a product designer, has a job experience in a trend

and market research company in Turkey. She had been in trend following and forecasting projects, and also done market researches for big companies. Working in research sector as a product designer gained her a multidimensional approach through design to trends studies. Therefore, researcher also aims to make empirical contributions to this research and also to literature.

1.2 Purpose of the Thesis

This research is the first step of creating a new product development process added new research attitudes. Trends researches are selected because the approaches and some techniques are very suitable and overlapping with the design process.

It should be noted that, this study does not offer any way of using trends studies in the product development process. Literature research is done to reveal the misunderstandings about the perception of trends and see what are the overlapping areas between trends research and product development. And to get the answer to the primary research question; **‘What do product designers in Turkey know and think about trends studies?’** the interviews were done with the design professionals in Turkey.

Thus the main objectives of this research are to:

- **Look into the current theoretical publications and understand how the trend researches and design process are defined in academic and commercial literature:** What are the differences and similarities between them? Where they overlap each other? Where is the place of trend studies in the new product development process?
- **Defining the specific issues relating to product design and trend studies:** What do designers think about trends studies? Do they think they need them? Can they be useful to their daily practice? In what ways? What are their expectations towards trend studies?

This study also prospects to further research on trend analysis in design field and improve forecasting processes for product design.

1.3 Methodology and Methods Used

The literature research was the first step for this study to understand and collect the data on the field. Because mostly management and fashion fields have trend related sources, firstly they were researched to understand mainly, and the ones that have design related subjects are defined. The main trend research publications were the focus of the literature review, because they were up to date and containing new approaches.

The design literature was searched looking for trend related subjects, and the findings were eliminated due to their focuses. The books and articles which mention about the latest product design processes were examined by using content analysis method due to if they contain ‘trend’ or ‘forecast’ words.

For the research step, one-to-one semi-structured interview is selected as a qualitative method, because it allows for a flexible approach to the investigation. Owing to researcher’s experience on this field, interviews could be adopted due to the knowledge of the interviewees about trends studies. As an important restriction, the interviewees were selected according to their design professionals and from marketing or other departments anybody was not included in the interviews.

1.4 Contribution of the Study

The relation between product design and trend studies was not a popular subject, but it is getting interesting for the academic literature in the world. In Turkey, there is neither commercial nor academic publication about this subject, and this thesis therefore is the first study comparing and combining product design and trend studies.

1.5 Structure of the Thesis

This work is organised in six chapters. Chapter 2 (literature review) expresses the main terms, methods and effects about trend studies. Chapter 3 (Trends Studies in Design Context) defines the overlapping areas between product development processes and trend studies, and the place of trends studies in this process. Chapter 4 (Research Design) summarizes the qualitative research method, which is selected for this study to understand the ideas of product designers in Turkey, while Chapter 5

(Data Analysis and Findings) presents the results of the research. Chapter 6 (Discussions and Conclusions) interprets the results and findings of research, and provides ideas about further researches.

2. LITERATURE REVIEW

2.1 Definitions of Trend

'Being *trend*'; a Twitter statement, a magazine quotation, a blog title... Especially in these days, the word 'trend' has a very common usage in society, since the social media tools shape the way we communicate and the language we use in our private or professional conversations. Besides, the word trend is used with a variety of meanings in different disciplines through the social and physical science.

If we go back to its Old English and Germanic origin '*trendan*', it means 'to spin', 'to revolve' or 'to rotate'. According to Oxford Dictionary, 'The verb sense 'turn in a specified direction' dates from the late 16th cent, and gave rise to the figurative use 'develop in a general direction' in the mid 19th century, a development paralleled in the noun' (retrieved 2014). At the beginning of the twentieth century, it was a term more familiar to economists, mathematicians and statisticians who used it to describe an upward or downward shift on a graph, or a set of plotted figures, which allowed them to predict more long-term changes in a market or economic sector (Raymond, 2010). In statistics, trend means the direction of a curve. After 1960s, since some sociological researchers and writers started to study on this context, trend has also correlated with our cultural demands that are not easy to quantify.

Therefore, it can be defined that, the word 'trend' has mainly three different meaning. But, in fact, these meanings are close to each other in some aspects. In statistics, trend means the *direction of a curve* (Vejlgaard, 2012). This meaning is the start point of the others. In business for the economic studies, trend means statistical analysis of historical data over a selected time frame and charting the progression (Feigenbaum, n.d.). And in sociological view, a trend can be defined as the direction in which something (and that something can be anything) tends to move and which has a consequential impact on the culture, society or business sector through which it moves (Raymond, 2010). So, a trend refers to a general direction or movement. (Stone, 2008)

In the context of this study, trends will be evaluated from the point of sociological view cause the common ground between trend and product design notions is the way of movement on humans and their environment. And also, of course, the sociological approach has inputs from business and economy fields, and these are the important tools for both trend and design implementations.

Usage of the term ‘trend’ is very common nowadays. Especially in popular culture spreading by the magazines and other media tools, it is a tag used by people of all ages. As Devrim (2014) mentions, in almost every field, in every specialty, we confront with the trend word which is a notion with a perception space with wide frequency is used as a ‘determinative’ to describe each different situation from the expression of fads to foresight forecasts. Besides, Raymond (2010) also claims that a trend can also be an idea, a desire, a mood, philosophy or political or social movement, etc. So, even though we use this polysemic word frequently, are we sure about its meaning? For something that has become so popular in our language, we seem to know very little about what a trend is, how to define it, and how it affects us as individuals, businesses, and society (Vejlgaard, 2012).

Exploring the current literature will be the first step to understand the meaning clearly. Woudhuysen (2006) refers that trends are also known as foresight, forecasting or futurology. Therefore, to not stick with an only word, foresight, future and forecast is used for content research in literature.

According to literature research, most of the sources in which trends are mentioned belong to fashion industry. A long time ago, the fashion industry—as the very first industry—adapted to the behaviour of trendsetters, who demand change at certain intervals and, in the last third of the twentieth century, it became common (Vejlgaard, 2012). Fashion is one of the strongest domain on the society, hence it can be a reason that people may think about trends as a part of fashion discipline; *fashion trends*. Although the trend term with the usage in our language brings fashion to mind in perception, in practice, fashion is a discipline in itself and is an output of trends (Devrim, 2014). Keeler (2012) also explains trend as something else from fashion term, to foresee the future looking at anything’s progress. Lots of disciplines can be output of trend. As Kim, Fiore and Kim (2011) declared trends are not limited to apparel, accessories, and cosmetics; they can be found in various other consumer products, including home decor, furniture, automobiles, and electronics.

So any area - fashion, design, interiors, the arts, architecture, even science and technology can be a subject of trends (Raymond, 2010). For this reason, fashion should be considered not as a main field but as one of the fields for trends researches.

In addition, not the old ones, but latest sources about trend forecasting researches approach the trend subject by giving examples and ideas from the other areas mentioned above. According to Schaber, Thomas and Turner (2011), trends are the ways of describing how things (designs, fashions, colours and ideas) tend to move together and they are used to predict changes in the society and particularly markets.

Vejlgaard (2012) discusses about trend in his book *Anatomy of a Trend* that, most people can indicate what the word is referring to—something new or “hot”, “airy” or “mysterious,” or something that is “completely unpredictable”, however, this is, in fact, not the case. He explains a trend as a process that is driven by human beings in a sociological pattern that has been going on for centuries.

On the other hand, Woudhuysen (2006) explains trends as more than identifiable patterns of events. Rather, he claims that trends consistently inform those patterns because they are deeply rooted in society - even if they are not always registered at the time.

Dublinske (2005) describes that trend is a statement of the direction of change; it is usually a gradual, long-term change in the forces shaping the future of an organization, a region, a nation, a sector, or society in general.

To a trend sociologist, a trend is not something that has happened, but rather a prediction of something that is going to happen in a certain way —specifically, something that will be accepted by the average person (Vejlgaard, 2012).

Jacobs (2014) isolates herself from the others who are looking at trends to help themselves understand change, she thinks of trends in terms of how ideas spread.

As is seen from the underlined word in the definition sentences, to clarify the trend, different terms are needed. These and some other terms, which are associated with trends are going to be explained in the next sections.

To sum up, as Raymond defines in his book, *The Forecaster's Handbook*, trends are a fundamental part of our emotional, physical and psychological landscape, and by detecting, mapping and using them to anticipate what is new and next in the world

we live in we are contributing in no small way to better understanding the underlying ideas and principles that drive and motivate us as people (2010).

According to Sproles and Burns (1994), understanding of broad trends in society, including the changing state of the economy, demographic trends, politics, the changing cultural environment, and technological developments, is important. Because being aware of the moving direction of the world is the most important differentiation tool for the businesses. Even so literature has very limited mention about it, many different working areas realizing the trends, forecasting and future researches in recent years. Trend Analyst Zuzanna Skalska who is the founder of 360 Inspiration and the School of Form in Poland pointed out in her latest presentation in Turkey about the awareness of the world.

Trends mean a general AWARENESS of the world to come. It is AWARENESS about movements in society, economy, and geopolitics as well as in technology. You need a lot of information to provide strategic advice to tomorrow's businesses. (Skalska, personal communication, 2014)

Realizing the effectiveness of trends researches on the business is increasing day by day, and people who want to do different but successful projects apply to trend agencies to use them as an outsource. And also, in the commercial world, publications on trends research (and design related issues) are getting more and more popular (Brunini, 2011). However, before waiting for someone to define the direction that we will decide to go, we need to understand the ingredients of trends like; style, fashion, forecast, future, insight, intuition, lifestyle, knowledge, value, etc. In the next section, these terms will be explained from the view of trends researches.

2.2 Components of Trends

These terms below were not defined at the beginning of the study, they are the repetitive words confronted during the content research about trends and relevant subjects. Directly or indirectly, they are involved in trends and have to be known with their real meanings to follow the trend processes ideally. As the aim of this research is to understand the relation between trends researches and product design process, the content research have been done through the main trends research attitudes in the disciplines which are close to design; fashion, future studies, forecasting techniques. Business, economy or statistic disciplines are not irrelevant

subjects to trends, however, they have another point of view on trends, thus they haven't been evaluated in the scope of this research.

According to their intimacy and places in the trend continuum, the terms are grouped and located in an intimacy-continuum diagram (see Figure 2.1). This will help to understand the values of these terms for trends researches.

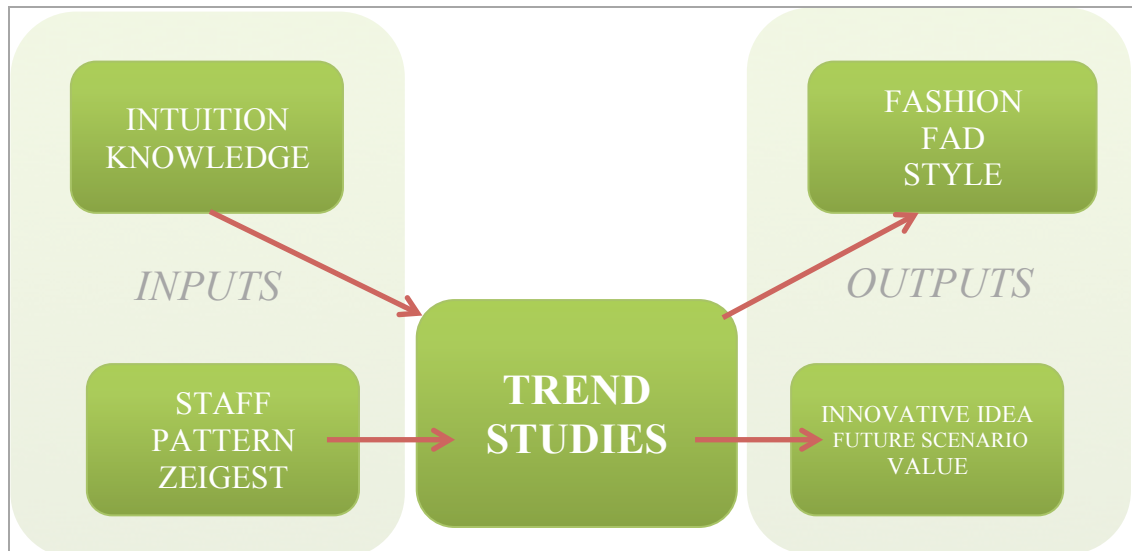


Figure 2.1: Intimacy-continuum diagram ‘terms and trends’ (proposed by the researcher)

If we define the trends as a transaction, it has some direct or indirect ‘inputs’ and ‘outputs’. And the transformation period of these inputs through the outputs can be called as ‘trend-ing process’.

2.2.1 Trend-ing process: *Trends Studies*

These processes are the common methods used by the trend sources to explain the techniques on trends. In fact, the aim of all are the same; defining and catching the trends, but approaches are different; hunting, analysing, spotting, following, forecasting, etc. Also, there seems to be a fair amount of confusion around the nomenclature, as it often uses the term “trends research” as an umbrella term for many types of research (Muir Wood, 2010). However, calling all of them as research is an inexact decision, because some of them are not only a researching attitude but also a generating moves. So, in this research, all these ‘-ing’ processes will be mentioned as ‘Trends studies’. All these specific terms are going to be explained below and in the chapter.

Trendsetting

Setting, as a word, means arranging or organising. So, trendsetting, as a word, means establishing, initiating, popularising a trend. It is obviously derived from the word trend, entered the language much later—in the first half of the 1960s (Vejlgaard, 2012). Trendsetting is the one that has a difference from the other trends studies. As Vejlgaard (2012) states they are the central characters; without trendsetters, there would be no climax and no conclusion to the story. They set off the action for the ‘trend diffusion’ through the society (This term will be argued in the chapter 2.5. Movements of Trends). They buy the first one, become the first user and the first complainant, and also they show the deficiency firstly, describe the further one and want the unmade (Devrim, 2014). When a trendsetter embarks on a new product or style, it means that a trend has already started.

Trendspotting / Trendhunting / Coolhunting

Trend spotting is about getting advance knowledge of what will happen in the market by studying the trendsetters (Vejlgaard, 2012). Trendspotting depends on being able to filter the trends from the stream of information (Brannon 2005). Therefore, trendspotters do very deep researches to get the core trends as fast as possible, and they should eliminate them in a very sensitive way because not every new product or style flashes the trend lights. Trends are created by people, so trend spotting is about watching people who create or are preoccupied with new and innovative styles (Vejlgaard, 2012).

Trendspotters are also referred to as ‘Coolhunters’, because they are also searching for the trendsetters to find out the cutting-edge trends in the field. In the 1990s, “cool hunters,” as they were dubbed, came on the scene and started to observe what is going on in the trendy districts of the world’s big cities—in the streets, in bars, in restaurants, and in clubs (Vejlgaard, 2012). As Brunini (2011) defined in her thesis, the term ‘coolhunting’ was coined by the noted writer Malcom Gladwell, who in 1997 wrote an article in *The New Yorker* (Gladwell, 1997) about Deedee Gordon, an American *coolhunter* with an impressive list of clients from manufacturers of apparel, footwear, health and beauty, cosmetics and fragrances, movie studios, sports, associations, electronics companies and advertising agencies (Gordon, 2001).

Nowadays *coolhunting* is such a 'hot topic' that there is not only a growing number in print publications on the subject, but also a huge selection of influential blogs and websites from experts and amateurs alike (Brunini, 2011). Gloor and Cooper explain in their book about coolhunting that it involves making observations and predictions as part of the search for cutting-edge trends. It is a way of capturing what the 'collective mind' is thinking, and using what is captured to one's advantage (2007).

Coolhunters are the mostly employed by major corporations (Woudhuysen 2006).

Wayne Yuhasz, a coolhunter from New York states about his job:

I'm looking for the people, not for the trends. I'm trying to find the leading researchers in the field who are also 'leaders' in the other sense of the word. They are respected not only for their scientific achievements, but also because they are great mentors and role models. (Gloor & Cooper, 2007)

Trendfollowing / Trendwatching

In the literature, trendfollowing are used to describe the action of catching the trends when it is on time. So, it is an action at the time of the something is in, so most of the trend agencies and consultants are never think about being a follower. Generally, people called mainstream in the society are the followers, they watch the trendspotters or coolhunters and try to do what they suggest. Especially in these days, because of the social media tools, followers are very lucky to reach the information. Trendwatching is a newer term for the trends studies and is used interchangeable with trendfollowing.

Trends researching / Trend Analysing

Trends researches and trend analysis are the practices of techniques collecting information about trends or patterns. There is not an only way to reach the information of trend, lots of techniques can be used to define it. In recent years, high competitiveness, market complexity and technological advances allow the trend process to be rapidly developed (Ayudhya, Boonla & Piromya, 2007). As a result of this, nowadays, the variety of these techniques are increasing depending on the increasing in popularity of trends researches / analysis. A good trends researcher is excellent at asking open-ended questions--not leading questions--and 'why?' (Schaber, Thomas & Turner, 2011). With these questions, the social and individual ideas are trying to be understood to deduce.

Trend Forecasting

Forecasting is both an art and a science (Sproles & Burns, 1994). It is an art because forecasts are often based on intuition, good judgment, and creativity (Brunini, 2011). It is also a science because forecasters use analytical concepts and models to predict forthcoming trends in systematic ways (Sproles & Burns, 1994). Forecasting isn't just about focusing on the new and the next, it is also about paying attention to the different and the diverse, the patterns that we recognize, and the anomalies that disrupt and confound them (Raymond, 2010). There are no 'facts' about the future, only 'opinions' (Dublinske, 2005). The difference of forecasting from the researches and analysis is concerning about not only the existing trends, but the future ideas. Hence, It can be said that trend forecasting uses trends research and analysis techniques to make predictions for unborn trends. And, a forecaster must become like a sponge, soaking up every aspect of the social context, including current issues or events in the government and economy, demographics, world and national news, sports and entertainment, the arts, science and technology, health, religion, and lifestyle (Fiore & Kimle, 1997).

The importance of trendforecasting is increasing, because the lifecycle of the goods is increasing due to the development in the technology and industry. We can see from the fashion industry that the brands like Zara and H&M focus on the fast moving clothes and accessories, so that every season they need a new concept according to trends. Every change in the Product applications may cause a new trend in the society, so trendforecasting also is getting more complicated and because of that more important.

2.2.2 Direct and indirect inputs through the trends studies

Intuition, insight, foresight and knowledge, (with the curiosity and enthusiasm) are indirect inputs for trends studies, because these are the abilities a trend forecaster has naturally or has to obtain. On the other hand, some facts already in the society are the direct input for the process: *stuff, pattern, zeigest*. And by using indirect inputs these direct inputs have to be manifested. In this section of the study, these inputs are going to be explained in the context of trends studies.

Intuition (Insight, Foresight)

“Intuition” and “insight” are synonyms: the ability to understand something instinctively, without the need for conscious reasoning (Oxford Dictionaries, retrieved 2014). “Foresight” also means to understand something instinctively, but it is used for something in the future. Oxford Dictionary explains; the ability to predict what will happen or be needed in the future.

For this research, all the intuition and insight usages are about future, therefore all three words will be used interchangeable.

“ The only real valuable thing is intuition.”

Einstein stated decades ago, and it holds its trueness, also the awareness level for the value of intuition is increasing due to the popularity of creative industries.

For some people, the ability to detect ‘stuff ’ and to braille it across different parts of the social, cultural and lifestyle spectrum comes effortlessly (Raymond, 2010). This ability, as a personal input, has a very important effect on trends studies. Catching the little clues in the life and feeling the right emotions about the situations are not easy attitudes. They can be native for some, but also can be learned for the others. Vejlggaard (2012) claims that, it is a skill that can’t be learned by the rest of us (others). If you are not interested in this subject, that can be true. But for the people who want to be aware of the ambiguous earth, it is ineluctable to have some inner visions.

Fawkes, co-founder and editor of PSFK, an online network and offline trend and insight consultancy, defines the difference between information and insight as an important one: ‘Information can tell you that a market has potential, insight how to make that potential profitable’ (Raymond, 2010). That’s the reason although we have opportunities to gain the data as we are in the information ages still there is the necessity of some deep comment on that data. Brannon (2005) pointed out that the raw material of forecasting is information. Therefore, we should refine the raw information in the society by way of personal touch. But also, we need something else besides intuition to make forecasts: knowledge. By combining insight into what is happening among the trendsetters with knowledge about the trend process, it is possible to make a qualified prediction about future needs (Vejlggaard, 2012).

Knowledge

According to Oxford Dictionary, knowledge means awareness or familiarity gained

by experience of a fact or situation. Vejlggaard (2012) states knowledge is something that cannot just be observed. It is necessary to spend more effort to have it; and he goes on defining that, ideas and knowledge are inside the human mind. To be knowledgeable, firstly, the person should be curious and enthusiastic about the subject. Than, s/he should study which means spare time to think about it deeply. Knowledge also is the main source of power to activate the intuition, because only after having information and fusing it in mind, this knowledge leads you to have intuition.

Stuff

It is a word seem as abstract but imply tangible materials. According to Oxford Dictionary as a noun, stuff means matter, material, articles, or activities of a specified or indeterminate kind that are being referred to, indicated, or implied. For the trend view, stuff means everything that can change our vision. Raymond (2010) explains it as anything – a car, a pair of trainers, a music download, a mobile – but, for the purposes of trend forecasting; a ‘singular’ or ‘new’ object that crosses our visual, emotional or intellectual field of vision in a way that piques curiosity or commands attention. And also he points out that stuffs can be the first indication that a trend is brewing, or that a new direction in the culture, or the way we live, is imminent. Trend forecasters should be aware of all the stuffs around them.

Pattern

Pattern is a very famous word in the trends studies. For the noun meaning; it is a repeated decorative design. But, in trends studies, pattern gets an abstract meaning. In the society, repeated ‘stuff’s -at least three times- can be called patterns, and they are connected to the trends. As indicated in the previous chapter Definition of Trend, Vejlggaard and Woudhuysen explains trend with this word from different views Vejlggaard (2012) claims that trends are driven in a sociological pattern, but Woudhuysen (2006) points out trends inform patterns in society. The only thing that they agree with each other is that patterns are deep down in the society and their history go back a long way. In one way or other, trend forecasters search for patterns in the society, to be sure about the trend they look for.

Zeigest

Literally, it is the spirit of the times. For fashion industry, it is has an inspirational

view of today. Kim et al, clarify that all cultural components reflect the spirit of the times; thus, the sociocultural context must be considered in forecasting new fashion products for the future (2011). Woudhuysen (2006) explains that a partial mosaic of the future zeitgeist can be built from gathering data on forthcoming anniversaries, elections, sports fixtures, films, television specials etc. And also, Ayudhya, Boonla and Piromya (2007) define trends as a reflection of 'zeitgeist'. Therefore, to detect the trends forecasters should sense the present time firstly.

2.2.3 Direct and indirect outputs through the trends studies

Fashion, fad and style are indirect outputs for trends studies, because these are implementations of the trends and they derive from each other. On the other hand, some facts which are closely connected the trends are the direct outputs for the process; *future scenario, innovative idea and value*. In this section of the study, these outputs are going to be explained in the context of trends studies.

Fashion

As mentioned in the previous chapter Definition of Trend, fashion causes a big misunderstanding between the meaning of trend and itself. Many people call 'fashion' instead of 'trend' in speaking: 'it's in fashion in these days!'; and in Turkish: 'o şimdi çok moda!'. Starting from this, trends are belonged to fashion industries in people's mind, and also some of them can discount trends researches as a bit wishy-washy (Jacobs, 2014). Because, in academia, there are ambivalent attitudes toward the subject of fashion; sometimes fashion is even regarded as superficial and populist (Fredriksson, 2006). However, as mentioned before, fashion is a discipline in itself (Devrim, 2014). Besides, some of the most respected theorists have used fashion systems as their point of departure for developing theories on modernity and society (Fredriksson, 2006).

The term "fashion" is often associated with apparel, but there can be fashions in other consumer product categories, as well as in ideas and behaviours (Kim et al, 2011). According to Kim, Fiore and Kim (2011), fashion is a reflection of our times and of the prevailing ideas in our society. Sproles & Burns (1994) define fashion: "a style of consumer product or way of behaving that is temporarily adopted by a discernible proportion of members of a social group because that chosen style or behaviour is perceived to be socially appropriate for the time and situation. So, as a

discipline, fashion can be used to define the present time like products, behaviours and ideas. In addition, there are some claims about fashion that it collapses everything in the human being's life. American author and journalist Tom Wolfe has often pointed out, all is fashion; and all human events, even such fundamental ones as politics and family life, are subject to fashion.

Brannon (2005) claims that fashion is a 'chain reaction' which develops by the transmission of trend information found by trend forecasters through the other forecasters, product developers, marketers, and the press. Although fashion has a big impact area, this doesn't mean that trends are made by fashion. Fashion is the output of trends (Devrim, 2014). The main proof is the difference between the time of fashion and trend. Fashionable products have a big effect area but in a short time. However, trends are the changes in long terms. Fashions are temporal by nature—no fashion is everlasting! (Kim et al, 2011).

Fad

As the time is the difference between fashion and trend, fad is the main character in this story. Fad, as a word, is an intense and widely shared enthusiasm for something, especially one that is short-lived; a craze. Fashion causes seasonal fads with its strong effects on the human being, because it is a reachable self-expression tool for people in a very short time. A fashion fad may arise quite quickly in certain circles, but it will be limited to a small circle (Vejlgaard, 2012). Fads tends to obtain limited rather than substantial adoption and may be accepted only in certain social and subcultural groups (Sproles & Burns, 1994).

Many people use the word 'trendy' to refer to both fads and trends, since they both capture the interest of trendsetters, but there are many more fads than trends (Vejlgaard, 2012). If something new is just a fad, it will have a very short life in the market, often such a short life that companies that are not already in on the fad but jump to get in on it arrive just as it is expiring (Vejlgaard, 2012).

As shown in Figure 2.2, Brannon (2010) explains the different life cycles between fad and fashion. Although fashion remains for a long time, fad reaches peak quickly and dies suddenly. In addition to them, classics are widely accepted and stay in fashion for an extended period of time (Kim et al, 2011).

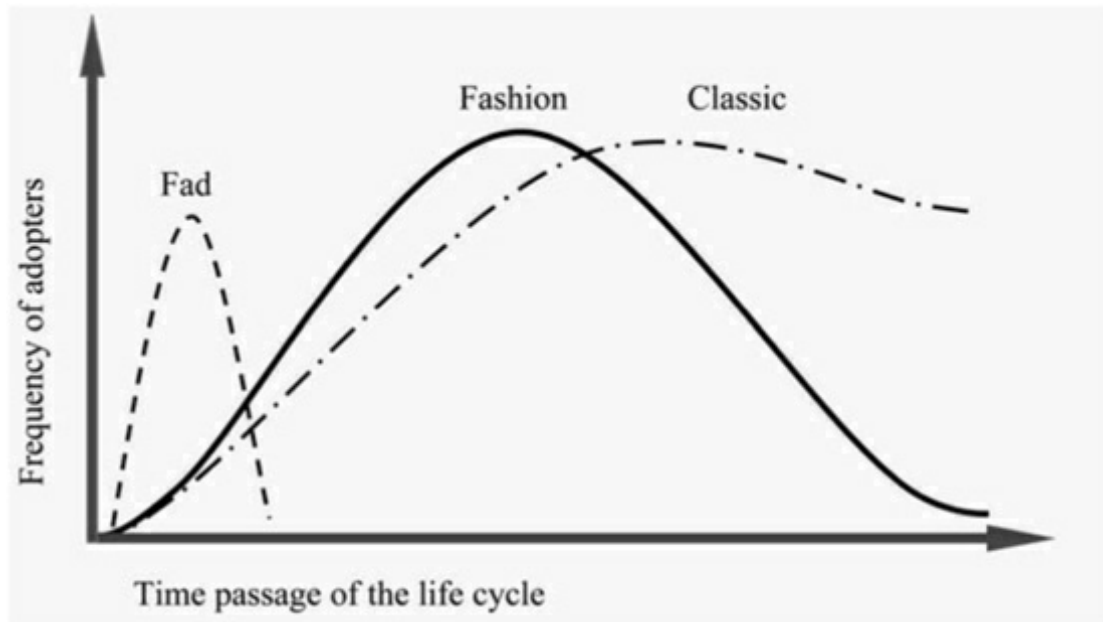


Figure 2.2: Fad, fashion styles have different rates and durations of acceptance.

Style

Mainly, style, as a term, is characteristic of a particular period, place, person, or movement. It can collapse many examples with the same effect. Broadly speaking, it is “a characteristic mode of presentation that typifies several similar objects of the same category or class” (Sproles & Burns, 1994, p. 7).

Although terms such as trend, style, and fashion have been used interchangeably, they have different meanings.

Because some writers use “fashionable” and “stylish” interchangeably, the term style also confused with the term fashion (Kim et al, 2011). Style does not have to be widely accepted by people, although fashion needs reasonable number of people. Style is a characteristic phenomenon derived from the fashion practices and it remains for very long time, for example: punk, hippie, Baroque styles.

Vejlgaard (2012) uses the terms ‘style and taste’ referring to people’s choices and likes. It is also something by which people express themselves to others.

The words ‘style’ or ‘movement’ are sometimes used to describe social changes or shifts, but strictly speaking a style is a distinctive manner, aesthetic, method or way of expressing something ‘new’ (in design, fashion, architecture, etc.), while a trend is the ‘direction’ in which something new or different moves (Raymond, 2010). When a trend turns into fashion, everyone can adopt some styles (Fredriksson, 2006). A style then is about difference, while a trend is about difference and the direction

along which that difference travels (Raymond, 2010).

Future Scenario

“The future is already here it’s just not very well distributed.”

William Gibson, *Science fiction writer*

Future always has a mystic influence on the people. Nobody can say a fact about it, only predict. Thus, for a good prediction about life, we need to have good clues about it. Trends studies provide the forecasters these clues, and they may be from any field so that future can be distributed deeply.

The emergent field of Future Studies has developed in recent years (Evans, 2004). The people who analyse data to identify trends and build their forecasts are futurists, actually also called as forecasters. Dublinske (2005) calls the predictions as ‘educated guess’; and he continues, futurists don’t have a crystal ball, they examine trends and play out what-if scenarios. They study phenomena by making observations based on collected data; and the purpose of their studies is to uncover relationships between current events and variables that will affect the future (Dublinske, 2005).

Predictions or future scenarios are often conveyed using ‘stories’ rather than definite facts – the general rather than the finite (Evans, 2004). Li Edelkoort (2010), recently retired chairwoman of the Design Academy in Eindhoven, the Netherlands, refers to trend forecasting as the ‘archaeology of the future’.

Predicting the future is much more difficult than predicting new trends (Vejlgaard, 2012). Therefore, trend forecasts are used as a step to reach the overall future scenario. Bill Gates, in 1981, said "640K ought to be enough for anybody." This also shows the difficulty of the future prediction.

Hence, future scenarios are the outputs of the trends studies. After the trends research processes and defining the movement of the changes in the fields, future become more predictable; and so, future scenarios lead the innovators to be more to the point in uncertainty.

Innovative Idea

Innovation means making changes in something established, especially by introducing new methods, ideas, or products. This is the main goal of many

companies in these days, especially in creative industries.

In the past couple of years, the term innovation has been used in a variety of contexts, although the original meaning refers to a more or less radical introduction of changes (Marxt, Hacklin, 2007).

Rogers (1983), in his book named Diffusion of Innovation, defines innovation as an idea, practice, or object that is perceived as new by an individual or other unit of adoption. If the idea seems new to the individual, it is an innovation. As Chakravorti (2003) states, innovation covers new product, technologies, businessmodels and other processes and ideas.

For Fawkes, co-founder and editor of PSFK, an online network and offline trend and insight consultancy, it is ‘stuff’ that counts: without stuff there is no innovation, and no telltale stepping stones to lead us into the future (Raymond, 2010).

Therefore, innovative ideas can be derived from the trends studies and also engaged with future forecasting. Raymond (2010) states about the process used to do this is known as ‘ideation’ – a contraction of the words ‘ideas’ and ‘innovation’ – and is a term used by industry practitioners to describe a process that is about taking ideas and turning them into workable, tangible and profitable products via the following four distinct stages: inspiration, translation, immersion, product development stages. These subjects are going to be explained deeply in the next chapters.

Value

Value has many different meanings, but the one that will be considered in this study is principles or standards of behaviour; one’s judgement of what is important in life (Oxford Dictionary, 2014). In other words, it is the assessment of consumer.

Values are catch-all term but increasingly popular term (Woudhuysen, 2006), pioneered by Max Weber (1864-1920). Because the consumer and user focused and innovative industries are getting important in these days, the valuation criteria of them is the most significant target for the business world.

An innovation is something new with an added value (Wijnberg, 2004) and values connect the preferences and characteristics of an innovation (Jacobs, 2007). The evaluation criteria of new ideas, products or methods define the degree of the value for them. The success of the new one is depend on the value for the one that has it

because values play an important part in consumption behaviour (Vejlgaard, 2012). Jacobs (2007) argues about the value in his book *Adding Values: The Cultural Side of Innovation* that, preferences may be subjective but they are never completely individual, because all of us are part of different groups which influence each other (for example in our buying behaviour) with our norms, values and expectations. So, value is socially constructed (Mirowski, 1990; Throsby, 2001).

The word trend may be used as a synonym for changes in values (Vejlgaard, 2012). But, values are reputed to change much less slowly than other consumer trends (Woudhuysen, 2006). The outputs of the trends studies have clues for the value, which is the preferences of the society, and help to create values for the future.

2.3 Forecasting Tools for Trends Studies

In recent years, high competitiveness, market complexity and technological advances allow the trend process to be rapidly developed (Ayudhya, Boonla, Piromya, 2007). In addition to the processes mentioned in the previous section like trendsetting, trendspotting (trendhunting, coolhunting), trendfollowing (trendwatching), trends researching (trend analysing) and trendforecasting, new investigations and researches asserts different methods and approaches in trend defining and estimating. In this section, technical tools defined by the pioneer people in trends studies are going to be explained.

In his latest book, *The Trend Forecaster's Handbook*, Raymond (2010) points out the main approaches about how to be a trend forecaster. He defines 6 different forecasting methods to make people to have or improve their skills about forecasting. With the help of experiences of the researcher of this thesis in a trend research agency, these methods in the book and some additional methods which used in commercial trend research world are going to be sum up below, for deep information it is suggested to look into the book.

Cultural Brailling

‘*Cultural Brailling*’ is a term created by American forecaster Faith Popcorn. According to book, Popcorn and her trend forecasting organization, BrainReserve, have been using this technique since the 1980s to detect and track changes in the way consumers live. Cultural Brailling is about using all of your senses: things that you

see, things that you taste, things that you hear. To have these senses and to understand anything about a trend you need to know ‘who’ started it, ‘what’ it should be called, ‘where’ it came from, ‘why’ it is emerging now, and ‘when’ it was first noted (Raymond, 2010). So asking 5W questions in every situation, place and event is suggested to improve the skill of sense for a trend forecaster candidate. It is the first step to improve the intuition technically. Seeing may be enough for knowing something, but to understand and use something, feeling and experiencing with the senses is needed.

Cross-Cultural Analysis

Cross-cultural analysis consists of watching both cultures and industries for signs that an idea or trend in one place is beginning to emerge in another (Raymond, 2010). If it occurs in both cultures and industries at the same time, this is a strong proof that this trend will be long-term and also influential. Therefore, cross-culture analysis is like a check-point for the trend forecasters.

This analysis can be done by a desk research, but to see the connections clearly, it is suggested to have ‘an evidence wall’ (also known ‘mapping wall’) physically (Raymond, 2010). All the pieces that derived from the research should put together on a level showing the connections between each others (see Figure 2.3). At this time, ‘The Forecaster’s Nose’ steps in and search for the patterns and news. To get the pattern, ‘The Three Times Rule’ should be considered; if stuffs have 3 examples in the same culture or industry, it can be count as a pattern. ‘The Expert Panel’ is another control point that the hunches considered by a forecaster can be seen by the specialist professionals. After the controlling, forecaster should write a ‘The Trend Thesis’ which is a 2 pages document and give a chance the forecaster to hear his/her ideas loudly with the headings 5W questions. The particular hunches getting stronger should be tested again by making deep interviews with some experts. This stage is called ‘The Deep Diving’. The ideas should cut down into effective and strategic pieces by ‘Thin Slicing’. And, using 5W questions, the ideas should put on a map called as ‘Trend Cartograms’. Considering the innovators, drivers, impact and consequences, the possible trend ideas should be selected and categorized by ‘Trend Framing’. The most important part of the Cross-Cultural Analysis is considering about the future by using the trend ideas. All stages, especially the comments of the

experts should be thought again and distilled into five or six key insights to see the impact of the trend on the society.



Figure 2.3: ‘The Trend Cartogram’, a more refined and in-depth version of the ‘Evidence Wall’ (Raymond, 2010).

Intuitive Forecasting

As mentioned in the previous sections, some people have the core intuitive skills naturally. Intuitive forecasters can detect the stuffs easily, and braille them instinctively. Unless you are a natural, the best way to encourage and trigger your intuition is to follow through on all the techniques and skills until you have truly mastered (Raymond, 2010). There are 4 different approaches to improve intuitive thinking.

Intuitive forecasters have ‘Whole-Brain’ thinking by which neuroscientist Eric Kandel proved that left and right brain work collaboratively. So, when brailing the ideas with the intuition, the brain is neither rational nor creative, it can work with

both, and mix them. Actually, the trend cartogram can occur in our brain, with the help of visual memories and logical connections between them.

‘Gut intuition’ is the very early type of intuition such that it is used for the ordinary issues like knowing the right time to cross the road. As a forecaster, gut intuition should be used for every moment of the life, because they can’t be disinterested in the world around them. Hence, when walking in the street, eating in the restaurant, waiting for the bus, forecasters should be observer via their gut intuition.

To create the future idea, ‘Strategic Intuition’ is used with the past and present experiences about everything. This intuition can be surprising with its timing, like having a shower or driving a car. Like other intuitions, this can be seen questionable because of the flashing out fast. The three key elements; ‘sense of historic awareness’, ‘presence of mind’ and ‘ability to suspend logic’, help you to envision the future.

‘Expert Intuition’ can be gained and developed by working in the same field for a period of time.

All kinds of intuitions have very important effects on future forecasting. No matter which you have, it should be used and improved. The innovative industries need intuitive people more day by day, because the importance of creative thinking is increasing.

Network Forecasting

This method is the most enjoyable one. It suggests the forecasters to have their own network including as much as diversity. While intuitive forecasters use a single whole-brain approach to arrive at their answers, trend networks use the collaborative potential of a whole crowd of brains working together as a single organism to determine trends (Raymond, 2010).

Networks provide the people knowledge pools, and people usually choose to live with their existing, static and powerful networks, so they share a constant knowledge pool. For forecasters, to have more and variable stuffs, they have to have composite networks with ‘Weak Ties’, which have components coming from other cities and countries and also from different social, sexual, gender, class and intellectual backgrounds, and from different industries and disciplines.

As Italian economist Vilfredo Pareto noted 80 per cent of all land in Italy was owned by 20 per cent of the population, it is the same for all cases, as the networks. ‘80/20 Principle’ says that few do the majority of the work, have the idea, etc. In parallel with, there are three most common types of network in the world of trend forecasting today: ‘Hierarchical’ in which everyone gives report to one; ‘Collaborative’ which is the most popular today because of the power coming from the internet connectivity; and ‘Distributive’ which contains many trend forecasters so that all new ideas, hunches and stuffs are shared (see Figure 2.4).

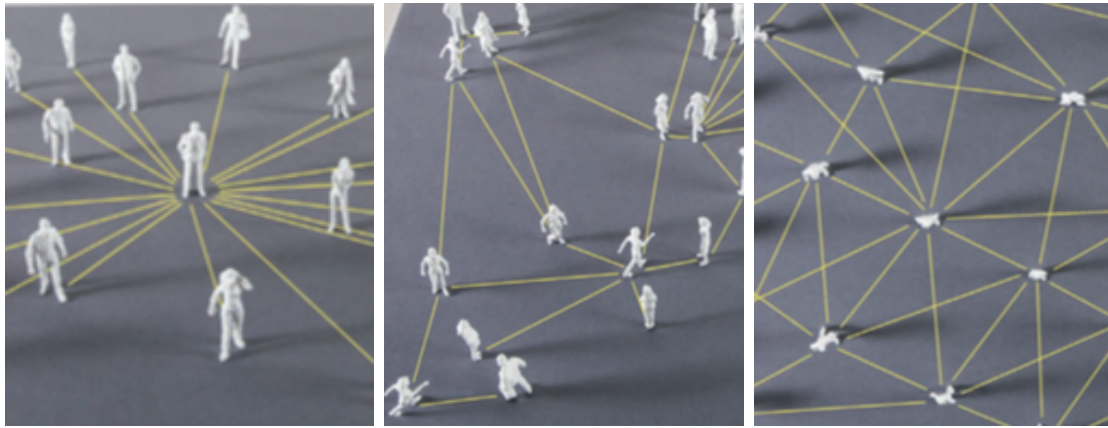


Figure 2.4: The Illustrations of ‘Hierarchical’, ‘Collaborative’ and ‘Distributive’ Networks (Raymond, 2010).

Cultural Triangulation

The forecasting methods mentioned above; cultural brailing, cross-cultural analysis, intuitive forecasting and network forecasting, are called as ‘soft skills’ of the forecasters. This is the main reason about why most of the people do not rely on these qualitative techniques as much as the quantitative ones in the business sectors. These soft skills depending on the forecaster’s insights can’t be explained by the forecasters because of being a hunch, a feel, an idea... On the other hand, businesspeople want to see reasonable facts and data which they are used to, but also most of them are aware of the gaps in the data driven techniques and they really want to learn about the intuitive approaches in the research attitudes. Although the developing communications tools are seem very helpful to reach the information, they come with a lot of deception possibilities. It is time to remember the quotation of Margaret Mead, cultural anthropologist, ‘What people say, what people do, and

what they say they do are entirely different things.’ Double check can be a good approach to get the true answers.

Therefore, because intuition (soft skill) is so highly uncertain, we need other methods if we want to understand trends (Vejlgaard, 2012), and present to persuade others. Raymond (2010) entitles the techniques of the market researcher, economist and statistician as ‘hard skills’ (data driven); and suggests a combining of two types of skills to make the forecasting more convincing. This approach – known as ‘cultural triangulation’ – is increasingly favoured by global brands, such as Procter & Gamble, Unilever, Nestlé, Nokia and Microsoft, because it offers them more quantitative ways in which to account for the work of forecasters within a business framework dominated by financial projections, quarterly forecasts and five-year plans (Raymond, 2010).

Chris Sanderson, co-founder of The Future Laboratory (thefuturelaboratory.com) and the developer of these techniques, explains about its story.

‘This has now become the default approach used by many agencies in this sector. But when we developed it in 2001, it was unique and unusual. Most agencies used one approach over the other – they were generally about intuition, or about observation and so on, while we decided to bring all three together to offer clients qualitative and intuitive snapshots of the future, carefully underpinned with concrete market data and forward projections’ (Raymond, 2010).

Cultural Triangulation is a combination of three distinct processes, all of which are variations on skills encountered in preceding chapters. Raymond (2010) defines them as; ‘Interrogation’, the use of quantitative survey techniques, including household surveys and expert interviews, to poll individuals or groups about their attitudes or activities, with a view to determining the percentage breakdown of these attitudes or activities in relation to the larger population or cultural mainstream; ‘Observation’, the use of a set of qualitative tools such as ‘ethnography’ (a method of observing people at close range) and ‘visual profiling’ to shadow and observe individuals or consumers involved in a particular task or lifestyle activity, with a view to learning more about that task or activity, ‘Intuition’, drawing on your experiences as a forecaster to add a further layer of insight to the qualitative and quantitative underpinnings acquired during the interrogation and observation stages. He also

suggests a last process called 'Writing Up Report'. This stage is going to be explained in the further section: 2.4. Final Format of Trend Studies: Trend Reports

Scenario Planning

Scenario planning strategy is developed by Herman Kahn, a strategic military researcher in US in 1950s to define the reasons of Soviet Union about nuclear war. His methodology is used today for under-pining the reasons for any situation.

According to Woudhuysen (2006), scenario planning is thinking about the future by developing stories about several possible versions of it. 'Might' is the best word to understand the scenario planning approach, because, it doesn't ask about what will happen, it anticipates about what might happen. Other forecasting methods focus on interviewing the people and understanding the changing on their buying, using or thinking attitudes. However, scenario planning builds a map about effects of these changes in social, cultural, ethical and environmental framework in the people daily lives.

After Herman Kahn, Peter Schwartz put forward scenario planning and defined 9 stages for the process which is used in many 'Determining The Question', the most important stage and mostly done incorrectly; 'Contextualization', understanding the context with its internal and external factors asking 'what if' questions; 'External Drivers', carrying out an analysis through the drivers like cultural, economic, civic, social, political, technological, environmental, ethical, competitive, known unknowns etc.; 'Ranking and Ranging', grouping the drivers comments to catch the patterns; 'Naming and Framing', narrowing down 5 scenarios using the patterns from the ranking and ranging stage; 'Logic and Narrative', role playing the scenarios to understand the deep drivers; 'Distillation and Dialogue', combining the similar scenarios through the outputs of the role playing down into 3 with colour-coding; 'Validation and Refinement', getting the second expert view to check the scenarios; 'Interpretation and Implementation', checking the implementation done by the stakeholder.

Ideation

Implementation is one of the important stages for not only forecasting but also innovating. In fact, it is a bridge between idea and product. Most of times, forecasting agencies do not exist in the implementation stage with the clients. They

give the trend information and some suggestions only. The company tries to finish the project on its own, and mostly fails because they don't have full knowledge of all stages.

Therefore, Raymond also suggests further set of strategies and tools to transform the idea or knowledge to product, service, etc. because, identifying trends and designing products are not the same. To build a product, a forecaster must add an additional set of skills to his or her toolkit: skills that help unpack the components of an identified trend in a way that allows him or her to translate them into future-faced but very market-specific and consumer-friendly products (Raymond, 2010).

This process is called as 'ideation' - a contraction of the words 'ideas' and 'innovation' - by the industry practitioners, and consist of 4 stages; 'Inspiration Stage', stakeholders meet to talk about the trends and their effects in a ideation room like scenario planning room; 'Translation Stage', discussing the ideas, papers, images, collages to formalize a potential products using the 'trend funnel' which is 6 zone mapping technique used by fashion brands to make ideation more easy for designers and developers; 'Immersion Stage', creating long-term and short term concepts or product prototypes with 'opportunity cartogram' which consists of 7 zone team works to refine the funnel's concepts.

Because everyone in the team has to know about the existing trend forecasts, after seeing the Trend Reports, they can do the 'Trend Funnel' and 'Opportunity Cartogram' activities which help for refining the trend ideas, translating them into more acceptable concepts and assessing the products through the stages.

STEEP

STEEP (also known PASTEL), an acronym for society, technology, environment, economics and politics (and law), is a technic use by many trend agencies and consultants at the first stage of their research to charge up their thinking and process. By tapping in to the drivers in the landscape, they can connect the dots between seemingly disconnected ideas (Schaber, Thomas & Turner, 2011).

IVTO, Institute for Future Development from Netherlands, describe STEEP as a method that is used to gain an insight into (past, current and/or future) developments of the external (macro) environment. Because it categorizes the external drivers, forecasters use this technique as a starter point to organize their thinking.

Brannon also mentions about the factors that forecasters consider: shifts in demographics that can restructure society; changes in industry and market structure; differences in consumer interests, values, and motivation; breakthroughs in technology and science; changes in the economic picture; and alterations in political, cultural, and economic alliances between countries (Brannon, 2005). Steep analysis collects all these titles under the main caps.

Fashion Forecasting

Fashion forecasters also use all the other methods mentioned before, but their main approaches are 2 kinds: short-term forecasting, which predicts trends one to two years in the future and focuses on new products, especially colour, textile, and style, and long-term forecasting, which predicts trends five or more years in the future and focuses on the directions of the fashion industry, particularly in materials, design, production, and retailing (Kim et al, 2011). Especially with the technological developments, the velocity of the change in the fashion industry is increased. In 1998, the life span of a fashion trend was approximately one year, while in 2003 it was only a few months or even a few weeks (Keiser & Garner, 2003). Therefore, short time predicts have to be very fast to reach the market momentum. Long-term forecasts focus mega trends that affect the development of the fashion company, value of the brand and new business areas.

Fashion trend forecasting is developed, shared, and promoted by every sector and professional in the fashion industry and, thus, is an integrated process involving a team effort (Kim et al, 2011). Another physical method for forecasting is walking; the members of the team travel all around the world to see the changes between the cultures, and visit the main trendsetter cities; New York, Paris, Milan, London and Tokyo, to get the new stuffs. Kim, Fiore & Kim states again that fashion forecasting is a creative, continual process, involving observation, market and consumer research, analysis, interpretation, and synthesis (2011).

Consequently, a forecaster should never be satisfied with only one solution, because a trend is always accompanied by a counter trend, the forecaster should always have a number of different scenarios to present to clients (Fredriksson, 2006). Reachable information and developing techniques drive the forecasters to be more multidimensional about the varieties of research approaches. The faster world, the

faster changes and so the faster forecasts, as Raymond states, ‘to be the first to get it right’ (2010).

The Trend Management

Trend management is a new term about collaborating the trends studies with business and innovation easily. Anne Lise Kjaer, in her very new book *The Trend Management Toolkit* (2014) presents a different methodology for defining trends to help companies analyse market changes and determine the way ahead. This methodology also shows similarities with Design Thinking, which is also suggested to use in some processes in the book by Kjaer. The design-led process is an excellent example of multidimensional thinking, in which it is switched from open thinking (intuitive and visionary) to close thinking (rational and analytical) (Kjaer, 2014) (see Figure 2.5).

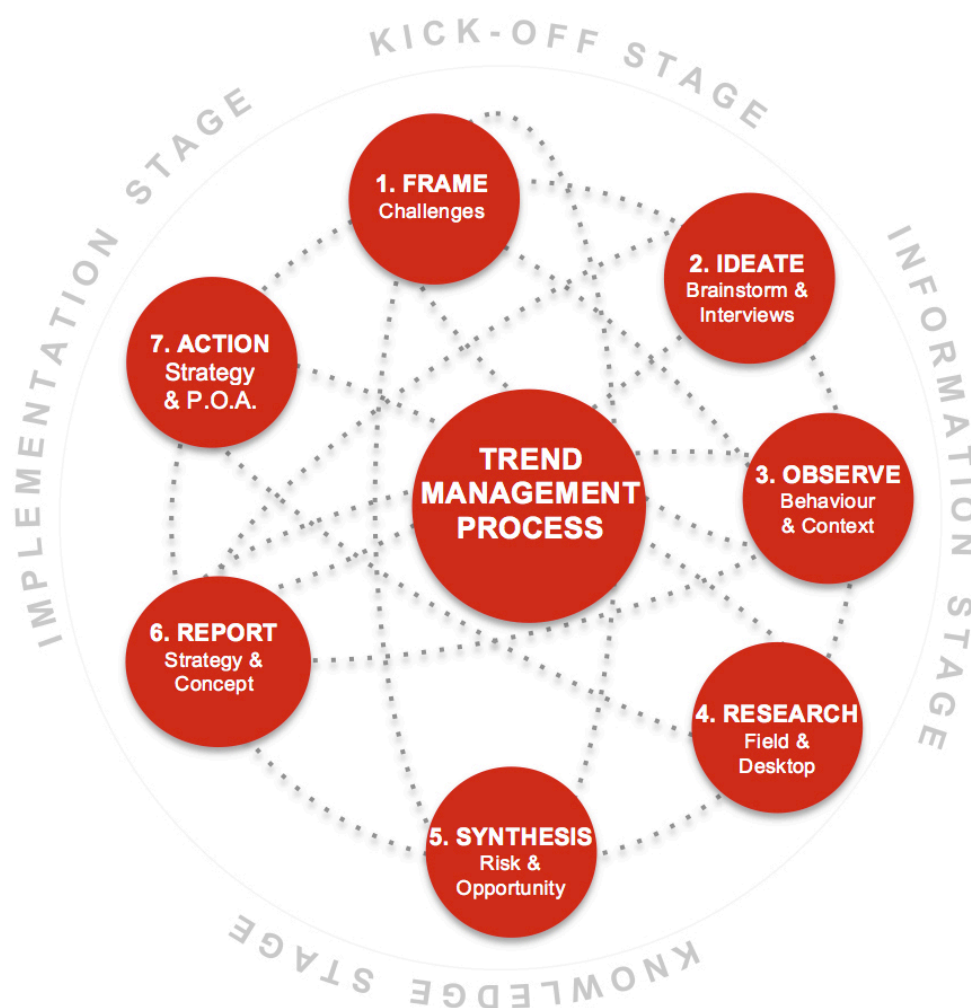


Figure 2.5: Trend Management Iteration Process (Kjaer Global, 2014).

Another important point is that this approach also is a kind of new approach in trends studies, so this also indicates that design process and trend disciplines get closer to each other by means of the changing of innovative business models. Another example from the commercial world of trends researches is shown in Figure 2.6, LPK, a global brand design agency, has an innovation center, and they improve their own trends research model.

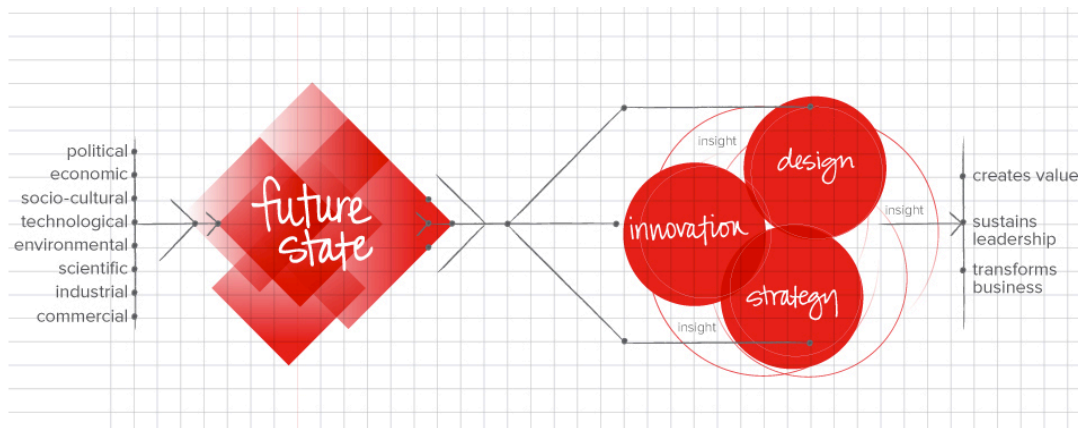


Figure 2.6: Trend Model by LPK, global brand design agency (Url-1)

For a product designer it shouldn't be difficult to use this kind of trends study approach because the future-oriented innovations are the most important inputs of product design. Also, another support of futures and trends research, they can help draw up design briefs that get to the heart of problems and avoid me-too solutions (Woudhuysen, 2006). Understanding trends and their implications is an important step in creating products which are not only user- friendly, but which are also a genuine joy to own and use (Jordan, 2000).

2.4 Final Format of Trends studies: Trend Report

All the studies are done to get the final ideas, or to check the predictions have had before. After the using methods to forecast the trends, at the end, the agencies or the consultants need a presentation method to convince their clients. As mentioned before, most of the business people feel about the trends that they are not reliable as much as the other classical forecasting technics, because, at the end, they have to believe someone's instincts. Therefore, to make them comfort about these instincts have a powerful backup with the data from the market, society and the humans, forecasters have to show their results by an effective way.

Forecasting companies disseminate information about trends through trend portfolios that include trend books, visual boards, slides, videos, and DVDs that provide projections of major trends in styles, fabrics, colours, patterns, accessories, and theme ideas (Swanson & Everett, 2000). Brannon (2005) argued that, while identifying trends is necessary, it is only the first step in developing a trend forecast presentation. She emphasized that the process of sorting, organizing, and editing material and searching for relationships and patterns creates meanings that must be conveyed in any presentation.

Again, because of the facility of the internet, these final formats can be online and offline documents; news on the websites, blogs, newsletters, DVDs, videos, mobile applications, etc. Kim, Fiore & Kim named these formats as 'Leading-edge Techniques'. However, not to reveal all the trend ideas public, and also to create a more professional view, forecasters prefer having a hardcopy documents to send their clients in real. And then, they can use the digital formats to keep up their clients with the hot news.

Especially the fashion forecasters use many kinds of presentations for their clients; trend maps, trend boards, colour boards, workbooks, oral presentation, etc. They prefer to use visual documents because of working with the designers. Maps and boards not only give many ideas about the coming trends but also show the real pieces about that.

A hardcopy document, called as 'trend report' includes different kinds of presentation forms, and many companies prefer this because they can use it for every department of their business organization. Brunini (2011) indicates that trend reports commonly provide quantitative data and rich scenarios of how the future might look like in a determined timeframe come then as one of the most popular vehicles for trends researches. She called these reports as expensive strategic documents that track down the behaviour and evolution of notable shifts in society, culture, aesthetics, technology, environment, consumers, etc.

The content of the report can be different according to the forecasters; but they also prefer to tell about all the dimensions of the trends. The disadvantage of them is their prices. Agencies aim to the top managements of the companies, so that they fix an expensive price.

Raymond (2010) point out writing up a trend report in his book as a forth stage of Cultural Triangulation method, and he suggests a series of headlines that helps to line up the trend findings. These headlines are: introduction, executive summary, report drivers, trends section, typologies, conclusion and recommendations. Despite their growing prominence, there is very little scientific research on how trend reports are being created and used (Evans, 2010; Scott, 2004; Brunini, 2011). Even Raymond left only three pages for writing a report part in his book, “The Trend Forecaster’s Handbook” consisting of 216 pages.

2.5 Diffusion of Trends

As mentioned before, knowledge is one of the most important inputs in the trends studies. It is used to activate the intuition to follow the right trend scent.

Knowledge, the awareness of the subject gained by experience, is one of the twentieth century’s object of interest that ‘what are the factors in the transmission of the knowledge between the individuals?’.

Trends studies get its power from the ‘change’, however, one scientist insist on studying spreading of it throughout the populations. Everett Rogers carried out this research four decades ago, in 1962, in his known best book ‘Diffusion of Innovations’. For him, diffusion is the process by which an innovation is communicated through certain channels over time among the members of a social system (Rogers, 2003). He expressed about the spread of knowledge concerning technological and scientific advances and today trendforecasters still use his adopter groups (Vejlgaard, 2012).

As shown in the Figure 2.7, Rogers’s adopter categories in the society include: ‘Innovators’, in themselves they may not be the ones who created the original idea, or kick-started the new trend, but they are the ones who can articulate it in a way which makes sense to other members of their tribe or the groups they come into contact with; ‘Early Adopters’, usually close friends or colleagues of the Innovator and happy to be exposed to new ideas and ways of doing things from an individual or group of people they trust and respect; ‘Early Majority’, those who need to see how the Early Adopters relate to, and grapple with, any new idea; ‘Late Majority’, those who are conservative by nature and who require high levels of reassurance and

explanation about how a new idea will work and how they can benefit from using it or buying into it; and finally, ‘Laggards’, the slowest to adopt the new idea and make up about 16 per cent of any overall group (Raymond, 2010). These personal profiles have effect on the society, culture, economy, etc. according to their percentage shown in Figure 2.7.

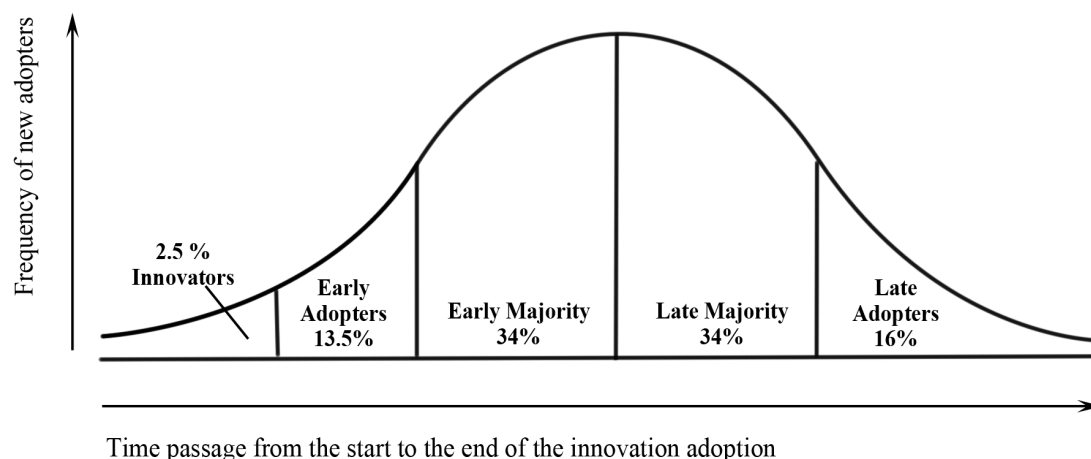


Figure 2.7: Rogers's Innovation Adopter Categories (Rogers, 2003)

According to Rogers (1983), innovation adoption process for an individual consist of 5 stages: ‘Knowledge’, individual accept the innovation’s existing and have an interest to search it; ‘Persuasion’, individuals try to have information about the innovation actively; ‘Decision’, individuals evaluate the advantages and disadvantages and make a decision about accepting or refusing; ‘Implementation’, individuals use the innovation to get a conclusion about its efficacy; ‘Confirmation’, they confirm their final decision.

In addition to Rogers’s model, to map this process, and to determine the ebb and flow of a trend, Vejlgard (2012) has developed his ‘Diamond-Shaped Trend Model’ to represent how trends migrate from the extreme edges of the culture to the more mundane mainstream (see Figure 2.8). His model consists of 6 different profiles: Trend Creators, Trendsetters, Trend Followers, Early Mainstreamers, Mainstreamers, Late Mainstreamers and Conservatives, Anti-innovators. These profiles are called also ‘trend groups’, because there are many people in the same profile, and all the people are involved in trend process.

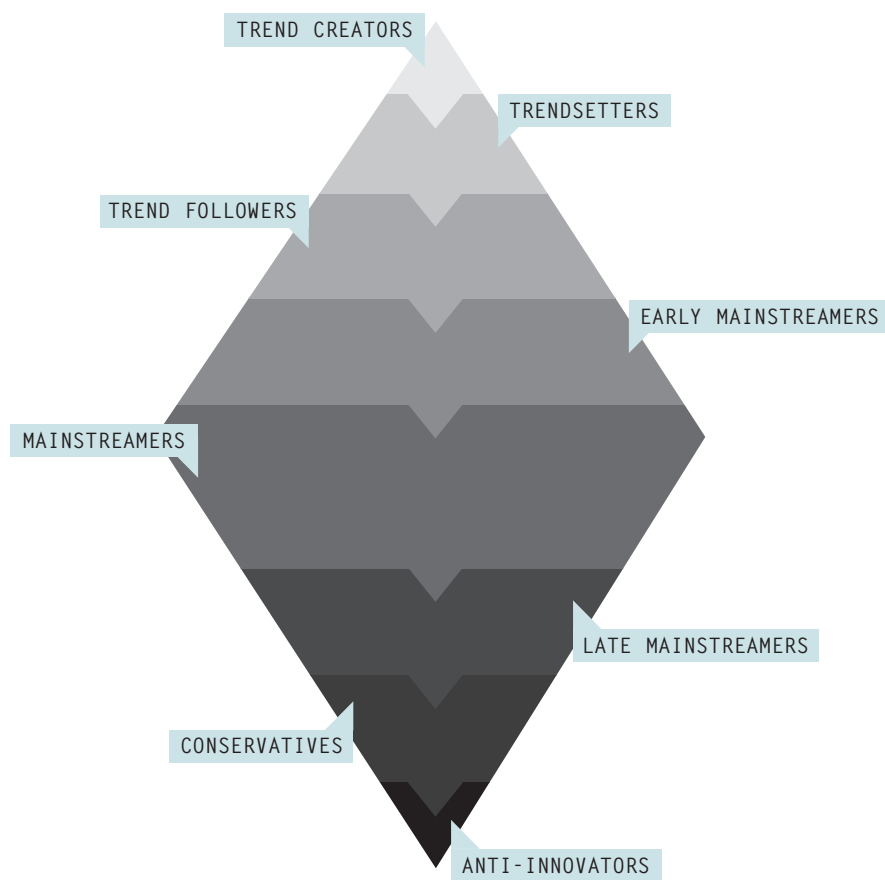


Figure 2.8: Henrik Vejlgaard’s Diamond-Shaped Trend Model (Raymond, 2010).

Vejlgaard (2012) explains his model in his book, *Anatomy of a Trend* that, ‘The trendsetters’, %5, are those who dare to adopt a new, innovative style before it has been sanctioned by other people; ‘The trend followers’, %10, are a bit like the trendsetters, but they need to have seen other people use the innovative new styles before they themselves will use them; ‘Early mainstreamers’, %20, accept new styles just before the styles become completely mainstream; ‘Mainstreamers’, %40, are average in their acceptance of new, innovative styles and buy or use a style because “everybody” seems to be doing so; ‘Late mainstreamers’, %15, are very hesitant about and in some cases dismissive of changes in style and taste; ‘Conservatives’, %10, do not like big changes in style and taste; in fact, they do not want any changes in style and taste in any way; ‘The trend creators’ and ‘The anti-innovators’ are defined as the 1 percentage who are the most creative in coming up with new ideas and the 1 percentage who are the least likely to buy anything new.

2.6 Previous Researches About Trends and Product Design

The great majority of texts on forecasting and trends come from fashion and economics (Muir Wood, 2010). As can be seen above, most of the approaches through the trend definitions, forecasting techniques, format of results or effects on the society are the subjects of fashion-oriented studies. However, most of the books, like as *The Trend Forecaster's Handbook* and *Anatomy of a Trend* which are written by the professionals to prepare a tool kit for the one who wants to be a forecaster, mention about design discipline while giving examples for the innovations. On the other hand, the design industry, despite recognizing trends research as an important topic, has largely failed to formally adopt it as part of their processes (Scott 2005).

Therefore, in this study, to explore the current literature about the trends studies with its all misunderstandings or inter-changeability, the literature research didn't narrowed down by '(product) design' approach. In contrary, it is aimed to realize the current trend forecasting attitudes and compare them with the design studies. As presumed, the gap in the trend forecasting approach through the design discipline is getting filled. Especially from the academic side, the number of the studies between these two disciplines increases slowly. In the commercial world however, publications on trends research and design related issues are getting more and more popular (Brunini, 2011).

Books about trends researches are one of the most effective sources for this research. As mentioned in the previous phases, especially 'how-to-do' kind of books such as toolkits and handbooks are the main sources to reach the trends research phases, because the most of the commercial publications present about only what are the trends of that year, not how to reach or forecast them. **The Trend Forecaster's Handbook** is the main how-to-do book in this field. The writer, Martin Raymond (2010), co-founder of one of the most influential trends agencies in the design world, *The Future Laboratory*, reveals the secret recipes of being a trend forecaster. Another trends studies book is **Fashion Trends Analysis and Forecasting** from a book series of 'Understanding Fashion'. Eundeok Kim, Ann Marie Fiore and Hyejeong Kim (2011), the writers who are academicians in textile and fashion departments, explains the processes and methods of trend forecasting from the view of fashion. This book enabled the researcher to compare the disciplines. The next

book is **Anatomy of a Trend**, which has a sociological approach through the trends. Henrik Vejlggaard (2012), the writer, explains the historic and sociologic sides of trends with many popular examples. And finally, the latest and the newest book in this field is **The Trend Management Toolkit** by Anne Lise Kjaer (2014) who is the founder of trend management consultancy Kjaer Global. She defines a new approach to the trend management in the businesses, and tries to convince the corporate thinking to change their mind through these methods.

To sum up, with a date order in four years, *The Trend Forecaster's Handbook* (2010), *Fashion Trends Analysis and Forecasting* (2011), *Anatomy of a Trend* (2012) and finally *The Trend Management Toolkit* (2014) are the books which gave a chance to learn, think, compare and understand the trends in their context to the researcher of this thesis.

By the year, which this thesis is written, there were only 4 thesis which encountered about trend and product design discipline together, and only a few people have articles about it.

The first study found about the subject is a Master of Philosophy thesis from the University of Cambridge. The writer Natalie Scott analyses the predicted product trends and interviews about the usage of trends researches with the manufacturers and design agencies in the UK. Another thesis is written by Martyn Evans from Lancaster University to investigate the theoretical and practical usage of future thinking approaches by the design and non-design professionals. After that, Andrew Muir Wood, in the University of Cambridge, researches the trends from the angle of product forms' change to see the evolution of trends. And finally, Nani Brunini in the same university has a Master of Philosophy thesis about the approach of products designers through the trend reports.

There are some articles written by Moultrie, Eckert and Woudhuysen, who are academicians in UK universities. They are the pioneers in searching the trends and forecasting methods in other disciplines and try to match them for design processes. As seen above, interestingly all studies come from the United Kingdom. The reason for that is guessed that the trend agencies and consultants are mainly settled in London, as William Cobbett named in his book *Rural Rides* in 1830, 'the Great Wen'. Therefore there are many sectoral implementations on trend and design related

projects in UK, and this triggers the awareness of academic researches on this subject. Additionally, the business world of the North Europe also uses these approaches since they increased their design value in their management and production processes. School of Form established by Li Edelkoort and Zuzanna Skalska in Poland; the trend agencies like as David Report supported by Svensk Form, the design association mandated by the Swedish government to promote Swedish design are some examples of that.

In Turkey, one of the people who interested in trend and design subjects as a product designer and trend specialist, Özlem Devrim has commercial publications through trend issues; and she completed her dissertation titled "A Review on the Effects of the Trends & Periods on the Structural Constructions on the Products That are Associated With Consumer Electronics" for her Master's Degree in University of Marmara. Another person who has a consultant firm on trend and market research is Nurhan Keeler. She searches for trends and present them to the big companies in different and creative ways like food serving. The researcher of this thesis has a job experience with Nurhan Keeler. On the other hand, there are some big market research companies releasing publications on trend forecasting focused on Turkey. And finally, especially the design driven brands like Arçelik and Vitra started to work with some trend specialists from foreign countries. In the commercial world, publications and consultancies on trend and forecasting issues are getting more and more popular in Turkey, too. However, except Devrim's thesis, any academic research on design related trends researches have not been done yet.

2.7 Literature Gap and Research Question

The available literature has shown that there is already a reasonable amount of material (mostly from commercial literature) on the creation and use of trends research in none-design environments (Brunini, 2011). And the corporate world already use 'trend following' as a tool to reach the future issues. But, day by days, they realizes the importance of doing trends researches, that give a chance to be an innovator or trendsetter. For this reason, the commercial publications on toolkits and handbooks to forecast the future are getting more popular as an obligation of twenty first century.

On the other hand, design is another developing approach for the all kind of

businesses, because the creativity and innovation is the most important tools for the business in the information age.

Companies have to find ways to manage product development and innovation to enable them to identify new technological advances early and bring these to the consumer more quickly cheaply than can their competitors (Bruce & Cooper, 2007). This differentiation strategy is the main subject of trends researches and product developments. Therefore, the common ground of these improving areas, also named as future studies, is in the focus of the researchers and academicians. Futures research is a very mature discipline and one can find a vast array of material on philosophical considerations on the importance and consequences of future studies to society as well as to corporate environments and product development (Brunini, 2011). Conversely, only very few of these consider the influence of forecasting in design practice (Brunini, 2011; Evans, 2010; Muir Wood, 2010; Scott, 2005).

As mentioned, some literature on how trends have been introduced in the design process was also found (mostly from academic literature) (Brunini, 2011). Briefly, in the view of trends studies, relation between trends and product design is mostly mentioned as a transformation stage from trend knowledge to product or services. In the view of product design, trend is an effective input for the design process. However there is no any methodology developed about the places and effects of trend forecasting on the product design process.

This research is the first step of creating a product development process added the new research attitudes. Trends researches are selected because the approaches and some techniques are very suitable and overlapping with the design process. Especially the idea creation stage has very lack of sources and also, the product development companies gives this stage only 5% out of the whole development time.

It strictly should be noted that, this study does not offer any procedure about how to use trends studies in the product development process. Literature research is done to reveal the misunderstandings about the perception of trends and see what are the overlapping areas between trends research and product development. And to get the primary research question; **‘What do product designers in Turkey know and think about trends studies?’** the interviews were done with the design professionals in Turkey. To make the interviewees understand clearly about what we were talking

about, the '**Trend Reports**' are used as tangible outputs of trends researches, because they inform about the trends by using effective visuals, telling the stories behind the concepts and giving some examples of touchable materials.

3. TRENDS STUDIES IN DESIGN CONTEXT

When the scientific study of design emerged after World War II, it began as an effort towards developing new procedures for designing, later named as design methodology — the study of such methods (Gedenryd, 1998). The attempts in total were also known as “the design methods movement” (Cross, 2001). In spite of a backlash against in 70s, design methodology continued to develop. In the 1980’s, designers were investigating the theories and the approaches of the other sciences and convey them to design (Bayazit, 1998). Accordingly, the emergence of new journals of design research, theory and methodology throughout the 1980s and into the 1990s was a significant development (Cross, 2001). Research on design methodology undertaken by scholars, and their output in these new journals, led the way to a new type of designer; acting, taking decisions and looking into design scientifically.

Today, the advents of technology force the designers to work on new design methodologies from a different perspective. With the effect of information age, designers not only need methodological steps but also more information on their environment to get that differentiation on the point of view. Today, reachable data let the people think within ‘multi’ approaches; the more various data is gathered, the more different perspectives are created. However, the risk of falling into this info-pool is to have so much matter even the ones you don’t need. Therefore, to get the focused data, appropriate research methods should be used. A good design methodology can inspire designers’ creativity and help designers deliver innovative design solutions (Leblebici-Basar, 2013).

The methods of designing can be different depending on the designers or firms. Designers mostly prefer to have their own designing processes. This is not a wrong approach and also it provides variety; but, because there is not any static methodology agreed globally in design discipline, which doesn’t mean that it is needed, these different approaches can have some deficiencies. For example, design

can be accepted to be only problem solving; and idea generation and creativity management are not considered to be a problem; because of that new product development process may start at a missing concept stage (Bruce & Cooper, 2000).

As economies in the developed world shift from product manufacturing to knowledge work and service delivery, innovation is expanding to new terrains in which 'design thinking' can make a decisive difference (Brown, 2008). Doing research for designing is the main differentiation tool for good innovations, and it is the most important step of the product design process. Doing good design research is no less important than doing good design (Chang & Van, 2003). It is about far more than creating things to be made and marketed; it raises questions that prompt the designers to consider other possibilities (Suri, 2011).

As Archer describes design as 'a goal directed problem solving activity' (1998), designing process always wanted to reach the problems and solve them in a creative way. However, *problems are the issues that existing facts cause*. With innovation and new technology age, design added a human- or user- centered approach in its territory (Norman, 2013). This approach leads the designers to look for the needs; and *needs are issues that estimated facts cause*. To estimating the needs, 'future' should be considered. Existing research methods for product design that are problem-focused could not look from the need-focused perspective to the future. Therefore, product design process has been requiring new research methods to focus on the inexistent issues.

Designing is the 'process' that starts with an idea described in a brief and ends with a product or visual material for manufacture or implementation (Ünsal, 2009). This design process consists of several stages to develop a new product by the product designers. According to Chung (1989), industrial designer have roles in the new product development (NPD) process between the customer's needs and the manufacturer. As Ünsal (2000) states, product designers have moved to broaden their traditional role beyond that of dealing with styling and ergonomics. Therefore, they should have a part in the research processes, which should involve the customer needs and existing or estimating technologies.

This is the place that trend and design disciplines are overlapping. With the effect of the accelerating changing circulation in the world; the faster the speed of the trend

process in a product category, the more frequently you have to focus on product development in order to maintain your position (Vejlgaard, 2012). Many companies see product development as a differentiation tool because it leads the companies to the 'new' one, to the 'in-existing' one, to the future...

Trends studies pay attention to forecast the future. The methods used in trends studies have the potential power to differentiate the ideas, and at the end, the results which the product development needs. With so much at stake, many companies have also turned to trends research as a way to differentiate their products (Brunini, 2011).

In this section, the overlapping areas between the new product development and trends studies, both of which are named as differentiation tools are going to be explained.

3.1 Overlapping Areas Between Design Processes & Trends Studies

In the previous stages of this study, some main terms and approaches in trends studies were explained. In this section, the terms and approaches, which overlap between products design discipline and trends studies are going to be explained by means of similarities to see what the connection is between them.

Now vs. Future

But ultimately my job as a designer is to look into the future, it's not to use any frame of reference that exists now; is about what's going to happen, not what has happened. (Antonelli, 2009, Objectified Documentary).

Product development is about creating product for the future (Bruce & Cooper, 2000). Dorst (2006) points out that, designers are lost and powerless if they stop investigating the future. And also, as Bayazit (2004) explains, the biggest difficulty in designing is to use the existing information to forecast the future. Koskinen et al (2012) indicate most good designers, design firms, and design schools work through precedents; whenever they are faced with new problems, they study patents and existing designs to learn their logic. It is obvious that precedents make designers quicker to define the problems by means of the visual stock in their memory; and, with every product, they become experienced who know so much about existing materials, production techniques, trends, and human beings (Koskinen et al, 2012). However, contrary to what Koskinen et al say, being experienced designer does not

mean forecasting the trends better.

Additionally, Eckert and Stacey (2000) define that the language of design, which is obtained by the references to examples biases new designs towards existing ones. Norman and Verganti (2013) also complain about the design researchers that they immerse themselves in the existing context, the more they, too, are trapped in the current paradigms. Therefore, knowing about existing does not help or may block to create the new one.

Trends, like product development, are concern about future; and as expressed in the *future* term in the previous section, future can't be predicted by only seeing today in one dimension. Future is an uncertainty and it is needed more thought and study philosophically and multi-dimensionally.

Following vs. Creating

The difference between trend following and trend creating is explained in the previous chapter with the groups in Diffusion of Trends. For Rogers (1983) innovators and for Vejlggaard (2012) creators are the people who wants to have the original idea. On the other hand, trend followers need to have seen other people using the new one before them.

The idea of following trends is not really attractive to designers, since they are often expected to create the future themselves (Lawson, 2005). Therefore, they are not used to search for the current trends. But, in fact, current trends are the little paths through the future. To be the initial person to create the new idea, designers need to have knowledge and intuition about everything around. Both of them can be gained by trend forecasting method, because by using them, designers can have a creative network by meeting the people, a strong knowledge by realizing the patterns and lots of inspirations by thinking multi-dimensional and learning about everything.

Intuition & Knowledge

As stated before, intuition is the key element for a designer to be unique. Woudhuysen (2006) claims that intuition will always remain vital to the design process. Designers use this word to describe their creative design activity when they are asked how. Cross remarks this as a convenient, shorthand word for what really happens in design thinking. So, it can be understood from designers' usage for reasoning that most of the designers don't know about intuition literally.

For trend forecasters, intuition is something that can manage by using trends study techniques. And so, it can lead them to the inspirational areas to search more, to experience more and to get more information to have knowledge, and at the end, to forecast better.

Product Designer Jack Howe believed in intuition, and he has added that it is the difference between a designer and an engineer (Davies, 1985). It is something that designers have naturally or gain by experiences, and so they need to focus on it more as forecasters to differentiate themselves. According to Brown, insight, which is a synonym word to intuition, is central to design thinking; it comes not from crunching numbers, but rather from observing what people actually do, noting what they don't do, and understanding what they don't or can't explain about what they do. This also supports the idea that intuition can be improved by human-focused researches.

Design knowledge is a very problematic issue for design discipline. The absence of a basic knowledge and theory about design is one of the greatest problems it faces (Leblebici-Basar, 2013). In academically, there are discussions especially on the transferring of the design knowledge. Many design students acquire knowledge in an unstructured manner through learning-by-doing (Heskett, 2005), and this knowledge is a key element in design creativity (Visser, 2006). Additionally, according to IDSA (2004), product designers link knowledge of technology, business and the visual arts with knowledge about people in practice today. Objects are form of knowledge about how to satisfy certain requirements, about how to perform certain tasks (Brown, 2008). Therefore, to improve the creativity and design better products, knowledge has to be gain as much as possible.

In the sources of trend discipline, knowledge is stated as an awareness of anything. And trend forecasters aim to have their knowledge by doing researches in every field, so that they can aware of anything. For design discipline, this approach may be useful because of the absence of a basic knowledge and difficulty of the transferring the information that derived from the existing one. To gain the knowledge, trends researches and forecasting techniques can be used for designers, too.

Multi-dimensionality

The role of product design as discussed in existing literature defines designers' responsibilities as multi-dimensional (Ünsal, 2000). IDSA (2004), also, defines their

proficiency in a range of fields including the physical sciences, engineering, ergonomics, aesthetics, Product materials and processes, various social sciences (including business), and the communication arts. Because designers work with several departments, they have to understand most of the disciplines' approach. In fact, this attitude is also gained by the time of learning-by-doing. In every product development, product designer has to learn everything about the product. Everything is not an exaggeration here, from the history to the usability, designers need all information about the project.

Being multi-dimensional is the starting point for having a wide knowledge area. Trend forecasters also prefer to approach every subject to get any information. There isn't any irrelevant field for them. For example, they can sort the information gained from observing people and systematically monitoring a wide range of media covering lifestyle, design, fashion, fitness, health, beauty, cars, art, travel, interior design, and other fields (Vejlgaard, 2012). Especially new breed of forecasters, like David Carlson, a blogger, lecturer, consultant, DJ, lifestyle writer, fashion and product designer: can be very multifaceted.

Multi-dimensionality is the most important overlapping feature between the forecasters and designers. The only difference between them, while forecasters do their all steps by knowing and using this speciality, designers perform their process not being aware of that abundance.

Overlapping Methods

Some of the trend forecasting methods are already used in the design processes and here below are defined as overlapping methods: 5W Questions, Scenarios, Role Playing, Cross-Cultural Analysis, Cultural Triangulation, Ideation.

5W Questions: they are used in the Cultural Brailing method in Trend forecasting; and also are used in every stage of the concept development of product design. Asking these questions helps designers to understand the situation. While defining the problem, preparing the questionnaire or interview questions and the user scenarios, this 5W approach (Who, What, When, Where, Why) can be used as a thinking start point. Additionally, especially for the future studies, another 'W' may be added to this method; 'Wish'.

Scenarios: The internationally renowned futurist Peter Schwartz is one of its leading

advocates and he described scenario planning as ‘a technique that helps organisations “think the unthinkable” by creating alternative stories, or scenarios, about how the future might pan out’ (Dearlove 2002). For trend forecasters, scenario planning and role-playing are used with a team in which all members assume a role or a point of view to flesh out the scenario (Raymond, 2010). For design process, scenarios are not just to predict the future, but also to raise the questions and issues about it (Milton & Rodgers, 2013).

Future oriented design companies, like Philips, prefer to use short films by creating speculative design concepts as future scenarios to have qualitative consumer responses from a range of audiences. By this, they also have a chance to advertise their brand and present the vision of the company.

Role Playing: Role playing is a sub-method under the scenario planning method in trend forecasting. With the all stakeholders, defined scenarios are played to narrowing the scenarios. In product development role playing is a learning stage, that enables the designer to understand the key stakeholders in the project by adopting their roles.

Cross-Cultural Analysis: This analysis is another ‘soft skill’ method in trend forecasting. But, the importance is growing because of global markets. Forecasters should be more careful about finding patterns through the countries and cultures. It is also the same for the product design. Because products are designed in one country, manufactured in another and sold worldwide, designers have to have the skills to make them understood and have a wide range of cultural knowledge as well as design knowledge (Schaber et al. 2011). Also, cross-cultural design factors should be considered as the process of NPD involves various disciplines including Product design, marketing and manufacturing (Ünsal, 2009). For example, virtual project teams that meet via internet technology are increasingly common, so the advantage of best team members all over the world is that this improve and contribute the success of the NPD process (Bruce & Cooper, 2000).

Cultural triangulation: Cultural triangulation method which matches skills that visually map the culture (cultural brailing, cross-cultural analysis for instance) with those that attempt to record it statistically, emotionally and intellectually (through deep diving, expert panels, desk research and quantitative analysis) is an ‘hard skill’

(data driven) trend forecasting method. So that is gaining in popularity with marketers, economists and market researchers, but also with scientists, technologists, engineers and **product designers**, all of whom are aware of the gaps in ‘hard skill’ professions when it comes to investigating the hidden motivations and desires of Innovators and Early Adopters and how these in turn will impact on other groups (Raymond, 2010). Product design needs this kind of approach, because to persuade the business managers for a ‘new’ idea, they need to see crunching numbers. It is the most suitable approach for product design, as it lets the researchers’ intuitions with the qualitative approach, and gives a possibility to present it in a reasonable way to the non-design disciplines.

Ideation: Ideation can be an overlapping area because it seems that both of the processes have; however, in fact these two processes are complements of each other in the context of ideation phase. For trends studies, ideation is a step that after the writing the trend reports all the stakeholders are involved in forecast the ‘future trends’. And these forecasts are mostly verbal definitions of consumer preferences. For product design development, ideation is the main phase to transform the information designers had to a ‘product idea’ with the intuitive additives. In that case, trends researchers don’t concern about product development. Raymond explains this, although techniques like intuitive forecasting and scenario planning (which are the soft skills) can be used to identify trends, such techniques are not designed to identify actual brands, products or services. To do this, a forecaster must add an additional set of skills to his or her toolkit: skills that help unpack the components of an identified trend in a way that allows him or her to translate them into future-faced but very market-specific and consumer-friendly products (2010). Therefore, product designers with their intuitive and tacit skills (Leblebici-Basar, 2013) can be a forecaster to reach the multi-dimensional knowledge for the transformation of the information through the product form.

3.2 The Place of Trend Studies in Design Processes

Leblebici-Basar states in her thesis (2013), in which she explains the cognitive process of product designers’ transition from concepts to product forms, that the traditional design process begins with a brief or a concept which can be received through a design brief, conceptual research, trend analysis or just in the form of

design inspiration. This inspiration stage is one of the difficult problems of product designers; they may wait for the ‘muse’. For a designer, following a method that identifies all the design process stage by stage can be more preferable, because it allows them to see the further issues.

In this stage, the current design processes such as ‘New Product Development’, ‘Design Thinking’ and ‘Design-Driven Innovation’ are going to be analysed on the base of their stages starting from the idea to product, whereas ‘Research Methods for Product Design’ is analysed on the base of its stages starting from the idea to concept. These are the design processes suggested by some design researchers and they are selected due to the importance of their conceptual design phases, which have similarities with the trend forecasting methods explained before. They are analysed through; ‘in which stage they mention about trends, future or forecasting terms’; ‘if there are any similar methods with trends studies’, and ‘to where the trend forecasting approach can be placed in that design process’. They are line up according to their theorization years from old to new.

Early Stage of New Product Development process

It is obvious that there are many different NPD models in the literature suggested for designers or managers. Bruce & Cooper, in their book ‘Creative Product Design’, analyses these methods, and points out the main requirements of the product development stages.

Bruce & Cooper (2000) indicate that product development occurs in a dynamic context and is future-oriented. Especially the increasing competitiveness between the firms caused this fast-moving trade context. Because of this dynamic context, companies need more differentiating tools for their product developments.

Bruce & Cooper (2000) suggest an approach called Requirement Capture (RC), and this process make companies gain more profits and value from new products. They placed this process in the early-stage of the NPD. They (2000) claim that, the front end is a critical phase, once the concept had been defined, then about 80 percentages of subsequent costs will have been committed, and without RC process, false assumptions may be made. Therefore, RC is a risk minimization - gathering, analysing and understanding (see Figure 3.1) to optimize the chances of successful product development (Bruce & Cooper, 2000). The core activities of RC are *idea*

centred, research centred and strategy centred activities. These activities include ‘Soft Processes’ such as intuition, experience, organizational and individual learning, creativity, politics, power and relationship, etc.; and they are not accounted for formally in the classical (NPD) models (Bruce & Cooper, 2000).

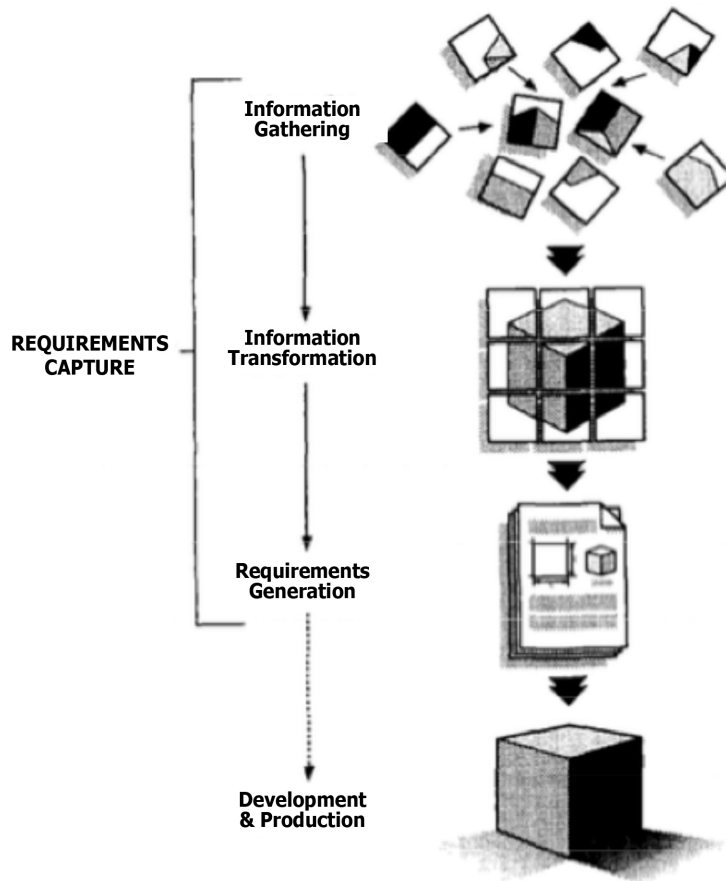


Figure 3.1: Requirement Capture Process (Bruce & Cooper, 2000).

These informal *soft process* activities remind the *soft skills* in the trend forecasting methods, which were explained in the previous chapter as qualitative methods and used for improving the forecaster’s insights. Bruce & Cooper (2000) also remark that these soft skill activities have some informal techniques which most of the designer use in their first steps (early-stage) of product development qualitatively. These are informal but spontaneous moves of the designers and forecasters, and as for forecasters, they can be improved for the designers using some research methods.

Ünsal defines that the understanding of the social, psychological and cultural context of the market is vital to NPD achievement (2000). Market research is one of the main subjects Bruce and Cooper point out; and they mention about ‘trends’ under the

‘desk research’ title. This stage is a good starting point that can help identify new opportunities available in an existing market (Bruce & Cooper, 2000). Additionally, according to them, trend reviews help in generation of ideas at a qualitative stage in the development of the concepts.

However, they don’t give any method or suggestion about how to do a trends research in that market research stage. On the other hand, trends research is a very different approach than market research. They both focus on consumers, but while market research have methods to understand the current ideas and situations, trends researches try to forecast the future. Market research is used to ask the consumer about what they think, use, feel now, and the answers may not be true always;

As Margaret Mead, cultural anthropologist said ‘What people say, what people do, and what they say they do are entirely different things.’ So, market researches focuses on observing people without asking using methods such as ethnographic research. However, this is a difficult method to define the future ideas. Additionally, as Chris Sanderson, co-founder of The Future Laboratory defines that, in marketing, people always talk of the average – but if you ask average people what they know about the future, they give you average responses. Therefore, relying on only market researches in the creation period is dangerous; because consumers mention about the products that they know and use and the effects of that products on themselves, the brand new ideas don’t come up with the market researches (Bayazit, 2004).

Design Thinking: Inspiration, Ideation, Implementation

Design Thinking (DT) is something inherent within human cognition; it is a key part of what makes us human (Cross, 2011). As Brown (2008) defines, DT is a discipline that uses the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity. The designer’s sensibility is a combination of intuition and knowledge, and methods used by designers improve the success of the rate for innovation. Especially in the business DT is very preferred to bring new value driven creative solutions into the companies.

The steps for design thinking can be change due to the person like as NPD, but it is the core idea of DT that it is a method to activate the creative thinking for any problem or project idea in any field (see Figure 3.2).

According to Tim Brown (2008), the design process is best described metaphorically as a system of spaces rather than a predefined series of orderly steps.

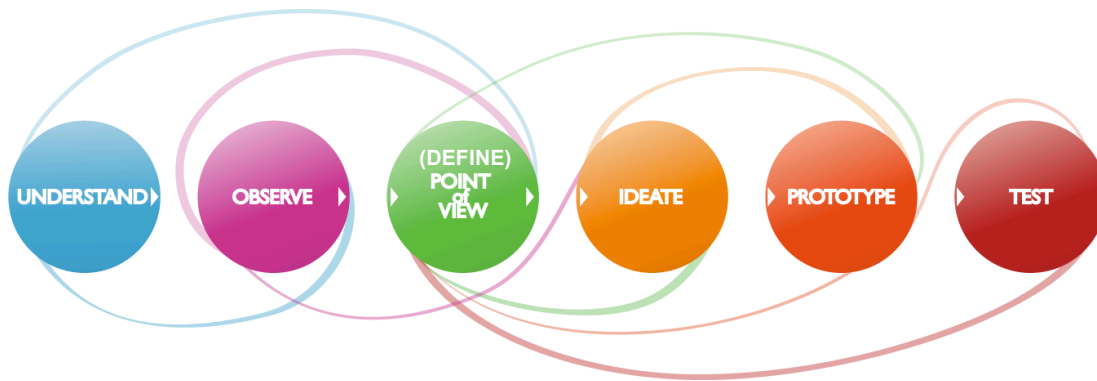


Figure 3.2: A simple example: Steps in a Design Thinking Process (University of Stanford)

He (2008) labels these spaces in his book *Change by Design* as; “inspiration,” for the circumstances (be they a problem, an opportunity, or both) that motivate the search for solutions; “ideation,” for the process of generating, developing, and testing ideas that may lead to solutions; and “implementation,” for the charting of a path to market. Projects will loop back through these spaces—particularly the first two—more than once as ideas are refined and new directions taken (2008) (see Figure 3.3).

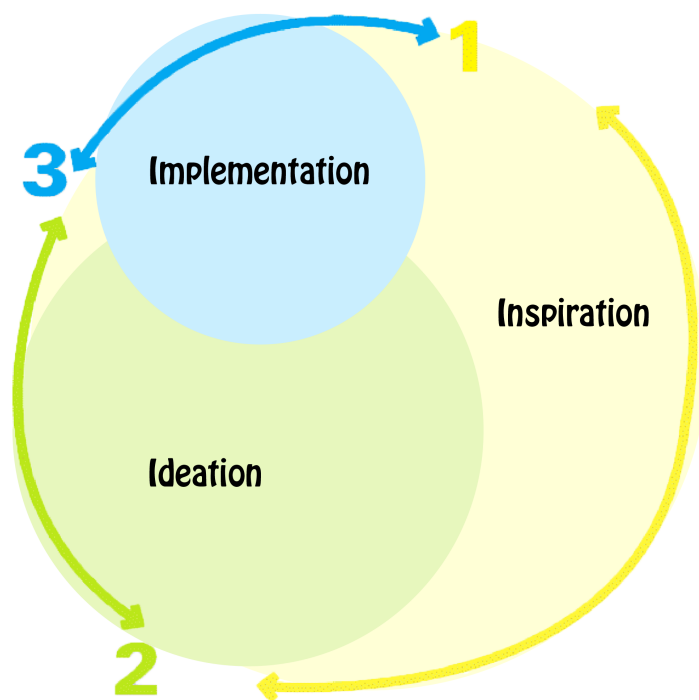


Figure 3.3: Inspiration, Ideation, Implementation (Brown, 2008).

Inspiration space of the DT is the main subject of trends studies. But it comes to ideation space, as stated in the previous chapter, most of the trend forecasting agencies leave their clients alone because they are not experienced with the ideation and also implementation. Raymond also has a suggestion, called as ideation, too. Therefore, a designer has a good reason to use the trends studies with Design Thinking methodology.

Design-Driven Innovation

Design-driven innovation is the newest methodological approach, which criticise DT. Verganti, in his book *Design Driven Innovation* (2009), remarks the way through innovation. He thinks that one size does not fit all in innovation; different innovation problems require different approaches. And also, he criticises DT for neglecting not just technological innovation, but also the *meaning* that design confers on products (Woudhuysen, 2011). Besides the meaning, Verganti (2009) also adds another important dimension: *forecast of the future*.

With these two additional dimensions: meaning and forecast of the future, the path to innovation through design becomes more close to trends studies. The main points of these design studies are to reach the unthinkable one, just like the same for trends studies.

Research Methods for Product Design

Design research plays an important role in illuminating and tackling many complex problems facing the world today; and encourages and enables social change and challenges assumptions and beliefs about how we live, work, and consume (Suri, 2011). These research methods are used in idea or research centred stages in NPD process, or in inspiration stage in DT process.

Milton & Rodgers (2011), in their book *Research Methods for Product Design* explains the possible research examples for the product design development. They declare about ‘future forecasting’, ‘trend spotting’ and ‘scenarios’ as methods in ‘Looking’ section in design process, which is suggested by them. But, they separate only 3 pages for these methods over 180 pages. They mostly focus on user and market research methods. However, contrary to user research or competitive analysis, trends researches go beyond what is happening now and always present patterns suggesting directions to future projections (Brunini, 2011).

4. RESEARCH DESIGN

In the previous chapter, the overlapping areas of the product design process and trends studies are defined. And then, a discussion about the place of trends studies in the product design process is made by defining the stages of product design processes stated by different approaches. This chapter, first a preliminary research that is done by the same researcher on this subject are going to be reviewed. And then, with the help of the outcomes of the pre-research, the research question of this study is going to be approached through a qualitative methodology.

4.1 An Overview of the Preliminary Research

Before this study, a preliminary research, named as ‘The Place and Value of Trend in Design Process in Turkey’, were done for Directed Studies in Design course in the master study by the same researcher of this thesis. The aim of that study was to see the differentiation of the perception, usage and value of trends in the context of different design sectors. By using a qualitative method, semi-structured interviews with 3 product designers works in home appliance, furniture and home setting industries, a textile engineer works in textile industry; and a trend analyst were made. The questions were prepared considering the literature review on ‘origin of trends’ indicated by Muir Wood, Moultrie & Eckert (2008), so that the results could be compared.

According to interview findings, the differentiation of the perception, usage or value of trends was not due to the sectors. Additionally, the results showed that, attitude of using trends as an input for the product development was changing due to the disciplines. Product designers considered the trends as an inspiration source, but they don’t have any systematic way to use them for designing product. On contrary, textile engineer and trend analysts defined that they did their trends researches themselves and made their design decisions based on that researches.

Therefore, this pre-research can be seen as the first step of this thesis, because the

outcomes of that lead the researcher to do the this further study to understand if product designers use trends researches for their product development process or not.

4.2 Purpose of Research

The result coming from the pre-research indicated that product designers don't know any systematic way to use the trend. This lack of knowledge leads the researcher of this study to interrogate about the awareness of product designers on this subject. Also, her professional experiences in a trends research company as a product designer show her that the gap between trends studies and product design is bilateral. Meanwhile product designers don't use trends studies in their process, trends researches also don't generate tangible ideas.

In the previous chapters, the literature on trends researches and the intersections of these findings with design study were explained. It is realized that there are many similarities and suitability in these two approaches.

With this qualitative phase, it is aimed to obtain data on real experiences of the product designers in Turkey to understand the relationship between product design process and trends studies by asking about the use and value of trends research as well as trends reports in product design. And the ultimate goal of the interviews was to point out to some latent problems and possible improvements in that type of praxis.

4.3 Research Method

For this research phase, one-to-one semi-structured interview is selected as a qualitative method, because it allows for a flexible approach to the investigation. Owing to researcher's experience on this field, interviews could be adopted due to the knowledge of the interviewees about trends studies. On one side, to keep the interviewee engaged, with the advantages of qualitative approach, the questions were asked spontaneously and encouragingly to make them talk freely without feeling pressured. On the other, to keep the focus of the research, all research issues were systematically covered.

It should also defined that, in all cases, the researcher made sure that no side was being taken – the researcher didn't present herself as either against or for trends

studies or reports.

In a series of one-to-one semi-structured interviews asked twelve designers about: **What do they (product designers) know and think about trends, trends researches and trend reports?**

4.4 Sampling

As stated before, this phase focuses on product designers in Turkey. Therefore, participants were selected due to their product design experiences and their industries.

As seen from Table 4.1, eleven of the participants have product design degrees, and they have been doing their job as product designers. All of them were from well-known and leading companies in Turkey and had been working directly with product design for at least five years. The interviewee D4 is an exception, although he has an engineer degree, he had started his professional career as a design engineer, and now he is leading an industrial design team in a big company in Turkey. Additionally, two of the interviewees were selected because of not only their product design education, but also their studies on trends researches. They are the unique examples of trends researches with a product design background, thus the interviews with them extended with additional questions and subjects about trends studies. D12, although she lives in London, is still doing business with companies in Turkey, so that especially her experiences in the context of Turkey were questioned.

Another important criterion to select these participants was the variety of the industries. According to key learning from the preliminary research, the usage of trends researches doesn't depend on the sectors. Therefore, the sectors were selected according to Turkey's design economy. Consumer electronics, furniture and glass industries are the main industries, which employ product designers in-house. Also, it should be stated that none of the participants are in the same company. Addition to that, selected design consultants also work together with different industries, which are outsourcing the product design requirements in Turkey; like as promotion, souvenir, accessory, packaging, table-top decorations. With this approach, it is aimed to see the industrial idea on trends studies in Turkey homogeneously. In total, six companies were assessed: two large consumer electronic companies (home

appliances), three furniture companies (office and home) and one glass company. The other six were design agencies and freelance designers designing products for different brands.

Table 4.1: Interviewees' profiles.

	Company Information			Personal Information	
Interviewee	Industry	Location	Size / Reach	Seniority	Education
D1	Design Consultant	Istanbul	SME - Local	Owner - Designer	MSc., Product Design
D2		Istanbul	SME - Local	Owner - Designer	BA, Product Design
D3		Istanbul	SME - Local	Owner - Designer	MA, Product Design
D4	Consumer Electronics	Istanbul	Large - Global	Design Manager	Aeronautical Engineer
D5		Istanbul	SME - Local	Owner - Designer	BA, Product Design
D6		Istanbul	Large - Global	Design Manager	MA, Product Design
D7	Furniture	Istanbul	Large - Local	Senior Designer	BA, Product Design
D8		Ankara	Large - Local	Junior Designer	BA, Product Design
D9		Istanbul	SME - Local	Junior Designer	BA, Product Design
D10	Glass Tableware	Istanbul	Large - Local	Junior Designer	BA, Product Design
D11	Design Consultant - Trend Expert	Istanbul	SME - Local	Owner - Designer	MA, Product Design
D12		London	SME - Global	Owner - Designer	MA, Product Design

All of the participants belonged to the researcher's personal network, they were contacted individually first via email and phone. Then out of the twelve interviews were done in one to one meetings. One of the others was done via Skype, because the interviewee lives in London; and the other one done via email because of the interviewee's health issue.

During the meetings, the speech was recorded by asking the permission of the participant. And the content was kept anonymous and strictly confidential. Each interview took about 50 minutes.

4.5 Designing the Interview

Before doing a pilot interview, the interview questionnaire was prepared under 4 titles. See Appendix A and B for all questions:

- **Definition** : What is the meaning of trends and trends researches for product designers?, How do they define the effects of trend researches on product development process?
- **Knowledge** : Which trends research sources do they use?, Which trends research agencies do they know?,
- **Usage** : How do they do their researches when starting a project?, Do they use the trends reports? How do they follow trends research agencies? What are the most important features in trends researches for product designers?
- **Wish** : What kind of trend resource could be used by product designer more effectively?

However, addition to the results of the pre-research, with the pilot interview and some small talks to product designers in her society, researcher realize that product designers in Turkey are not aware of trends researches as much as she thought. Therefore, researcher decided to start the interview with general questions about research attitudes. After deciding the level of knowledge about trends studies, questions under the four titles could be asked according to that. In case the participant may not know or remember anything about trends, some reminder props were prepared for the interviews. This also enables the researcher to make the 50 minutes sessions more dynamic and hopefully more engaging as well.

In total, three reminder props were used in the interviews; 2 samples of a trend reports (see Figure 4.1), a list of most known and popular trend agencies or websites (see Table 4.2); and a list of adjectives to help the participants to define the contribution of trends researches to their design process (see Table 4.3).

The trend report shown in Figure 4.1 was one of the sample used for the interviews because it was downloadable in the company's website and in Turkish (see Appendix C). The other sample was a global trend report belonged to 2014 and obtained via personal connections of the researcher, however due to the privacy restrictions the visual couldn't be shared in this thesis.

Önsöz:

2013 yılı gereksinim ve fırsatların yağmur gibi yağdığı bir yıl olacak: bazı ülkelerin ekonomileri şöyle böyle idare ederken (nispeten), diğerleri sallanmaya devam edecek. Ancak kesin olan bir şey var ki, hangi pazar ya da sektörde olurlarsa olsunlar, değişen tüketici ihtiyaç, istek ve beklentilerini doğru yakalayan ve bunlara doğru ürün ve hizmetlerle yanıt verebilenleri 2013'de de sayısız kâr etme fırsatları bekliyor olacak. Sınırları yeniden çizilmiş bir küresel ekonomi, yeni teknolojiler (veya yeni şekillerde uygulanan 'eski' teknolojiler), yeni iş modelleri... Tüm bunlar kimin hoşuna gitmez ki?

İşte gelecek 12 ay boyunca dikkatle takip edip uygulamaya taşımanızı önerdiğimiz en önemli 10 tüketici trendinin (rastgele sıralamayla) kısa bir özeti:



Figure 4.1: A sample of a trend report in Turkish (Url-2)

These Trend Reports are used as tangible outputs of trends researches to make the interviewees understand clearly about what we were talking about, because they inform about the trends by using effective visuals, telling the stories behind the concepts and giving some examples of touchable materials.

The trend agencies in the list were mostly the ones mentioned in the literature sources of trends studies; and some of them were added by the researcher according to her job experiences in trend research company (see Table 4.2). Mainly, all the agencies were investigated whether they publish (digital o hardcopy) a trend report periodically or not. And also the locations were pointed to remind better.

Table 4.2: Most known and popular trend agencies and websites (a reminder prop)

Agency (People)	Location
BrainReserve (Faith Popcorn)	USA - NYC
Coolhunting (Josh Rubin)	USA - NYC
Iconaculture	USA - MN
LPK (Valerie Jacobs)	USA - Ohio
Lidewij Edelkoort (Lidewij Edelkoort)	PARİS
Peclers	PARIS
Nelly Rodi	PARİS
The Future Lab / LS:N (Martin Raymond)	LONDON
WGSN	LONDON
Dezeen	LONDON
Trend Stop (Jaana Jättyri)	LONDON
Trendspotting	LONDON
Mintel	LONDON
Trendwatching	LONDON
Future Concept Lab (Francesco Morace)	MILAN
360 (Zuzanna Skalska)	NETHERLANDS
David Report	SWEDEN
Trend Hunter (Jeremy Gutsche)	CANADA
The Coolhunter (Bill Tikos)	AUSTRALIA

The adjectives list (shown in Table 4.3) was prepared interpreting and translating the adjectives used in Brunini's research (2011). The number of the adjectives decreased to thirteen from eighteen due to the translation to Turkish, because some of the verbs had very similar meanings. Translation was done with Oxford English to Turkish dictionary, but it should be stated that some of the verbs were paraphrased by the researcher of this thesis to clarifying the meaning in Turkish.

Table 4.3: List of adjectives used in the interviews

Adjectives in Turkish	Adjectives in English
Tetikleyici	Stimulating
Zihin açıcı	Open Minds
Cesaretlendirici	Encouraging
Bilgilendirici	Informative
Açıklayıcı	Clarifying
Yönlendirici	Guiding
Somut sonuçlara yönlendirici	Lead To Tangible Results
Güven verici	Reassuring
İkna edici	Simulating and Convincing
Kontrol sağlayıcı	Controller
Risk azaltıcı	Decreasing Risks
Zorlayıcı	Forcing
Kısıtlayıcı	Restricting

With a few exceptions, the questionnaire was followed in that particular order. That arrangement was done so that the interview would flow from more specific and real examples to more ideal and broader issues related to trend reports (Brunini, 2011).

Another important decision about the interviews is that **'Trend Reports'** were used as an approach item during the researches. The reason of that is to make the interviewees understand clearly about what we were talking about. Trend reports were shown to the participators as a tangible output of trends researches, because they inform about the trends by using effective visuals, telling the stories behind the concepts and giving some examples of touchable materials to its users. And also in the questions, **'Trends Research'** and **'Trend Report'** terms were used instead of trends studies, forecasting or analysing, because they are the common terms used in the internet sources and the probability of awareness for these terms are more likely than others.

5. DATA ANALYSIS AND FINDINGS

5.1 Transcription

The audio records (520 minutes) transcribed by the researcher after each interview. They were put into a Word document, and then in the same excel sheet arranging the answers of the same questions in the same column to see the differences or similarities between the answers easily.

Any interpretation or changing weren't done during the transcription, however some of the speech habits; such as "you know", "like", etc. was removed by the researcher.

5.2 Clustering

The clustering was done according to the four titles, which were used for preparing the questions. As a starter point, these titles were kept as main topics and then some other sub-topics were added due to the results' cluster. These sub-topics are summed up below:

Definition: **Self-research**: abstract vs. concrete

Knowledge: **Viewpoints**: first-sight, so what, sham-fight; **Agencies** (reminder prob)

Usage: **Not-to**: not like fashion, not to follow, not to do the same, not to take risk;

To: to persuade others, to contribute

Wish: **Visuality and Quotations, Technology and CMF, Free me**

Additionally, all the coding phase done by the researcher are summarized with the following steps:

1. All the transcriptions were gathered together in a single Microsoft Excel file with the following headings: interviewee code, questions asked, answers, topics and sub-topics.
2. Every quote that caught the researcher's attention was highlighted. They were

considered as potential sources for insights.

3. Each quote received 1 to 4 keywords that summarised them. Then they were renamed with 8 ‘sub-topics’, which were classified into smaller groups listed by 11 ‘topics’ shown above.

4. While assessing the quotations, some criticisms were needed by the researcher since some keywords cause some overlapping. That situation was overcome by the interpretation of each quote.

5. The quotes were once again checked to see if the topics and sub-topics to which they belonged to still made sense.

In spite of being long and complex, this coding process was very useful to analyse the data and present them in a sensible way.

5.3 Analysis and Result

Before any question about trend, interviewees were asked about their own research attitude when they starting a product design project. This also prevent the researcher from leading the interviewees, because they might not do or use any trends research and might try to pretend knowing it. Additionally, these questions also give information about the participators’ starting points to a project and compare their definitions with trends research context.

The results of the research are explained by using the 4 titles from the interview questionnaire and subtitles of each inference were entitled by the researcher according to the cluster of answers. Totally, the answers of the questions explained in 14 subtitles; however the whole data allowed the researcher to cluster two more titles, which are ‘Pinning’ and ‘Trend Researches in Turkey’; and they are going to explain at the end of this section.

Designer’s Research for the First Stage:

“Self-research”

All the product designer participants were asked about their research attitudes before mentioning about trends. So their answers were gathered into two opposite groups: abstract: using an influencing approach analysing the feelings vs. concrete: using a concrete approach such as analysing existing products.

It is mentioned in the previous chapters as ‘need and problem focused approaches’ that, product designers have different starter points for their projects. According to answers, the designers working in large companies need to start their product development process with searching the existing and successful products in the markets. The main reason is the demands of marketing and sales departments.

“ After learning the subject of the project, firstly we start to search on the internet. Than, through the brands and designers, we try to find the products which has high price but also high sales ratings in the same sector, and analyse them”. (D5)

“The examples and briefs coming from the marketing or sales departments are mostly for the client’s demands or competitor’s products. They want us to search for them and then design similar products”. (D10)

On the other hand, the designers who have their own design agencies or work freelance prefer to start their thinking session abstractly to get more inspirational ideas.

“First I want to dream the product about how I want it to be seem, and I define some criteria. Then I have an inspirational search for these criteria through some abstract artistic photographs”. (D2)

“I prefer to look at the ceiling and make a brainstorming when I get a project to find an idea”. (D3)

Knowledge of Trends researches:

“Viewpoints”

- *First-sight: trends belong to fashion*

When the interviewees were asked if they follow any trends researches, the first expressions were negative because they think that trends belong to fashions.

“When it comes to ‘trend’, directly it is looked to clothes, colour and textile. These can be important for a textile designer, but for me they are temporary things. I only consider them as information”. (D1)

“Trends researches are something used by fashion designers mostly, I’m not informed of them much”. (D3)

- *So what are trends?*

However, after these ‘fashion’ answers, when asking about the definition of the trend, all the designers answered by using the words like: social, cultural, technological, changing, behaviour, direction, etc.

“I can say that the direction of social, cultural and aesthetical developments”. (D6)

- *Sham-Fight*

An interesting and contrary insight that came from designers was that trends were not only something to follow or forecast. It is a system settled by some people who decide the ‘what, where and how’.

“I think, trends are not something to searching for future, it is a plan that for any country, city, sector or stock of a raw material which fall into a financial crisis or is left over to make it developed or used again. The trends are determined to overcome this kind of problems. So, it is a luminous tool for resource management; in fact it is a sham-fight”. (D7)

“In fact, trends researches are also a little bit PR managing, the forecasts are marketed in a good way, and the people who buy this information can make differences when they apply them ”. (D2)

“Agencies known by the designers”

By using a list as a reminder prop, the common trend agencies were asked to the interviewees to understand whether their claims about knowing trends theoretically is also true in practically or not (see Table 5.1). And the results showed that, over 19 agencies shown in the list, 13 agencies were mentioned as known for only one time by the participants. And also, Deezer, Edelkoort, Future Concept Lab and Trendspotting firms were mentioned twice by different participants. However, two of the participants didn’t recognize any of the agencies. This result shows that the awareness about trends researches of the product designers in Turkey is very low.

All of the participants use these sources online. The ones that used to buy the books and report also they changed their membership to the digital one. However, the lack of knowledge about the global trend agencies also shows that product designers in Turkey are not aware of trends studies all over the world. One of the participant’s comment also support this argument:

“ Waow, there had been so many trend agencies that I really didn’t know! ”. (D10)

Table 5.1: The Familiarity of Trend Agencies asked to interviewees

Trend Agencies	D1	D2	D3	D4	D5	D6	D7	D8	D9	D10	D11	D12	Number of Chosen
Edelkoort	x					x	x						3
Trendwatching						x	x		x				3
Coolhunter			x				x					x	3
Dezeer		x					x						2
Future Concept Lab			x						x				2
Trendspotting							x			x			2
The Future Lab							x					x	2
WGSN										x		x	2
Pecler										x		x	2
Iconoculture									x			x	2
Coolhunting					x								1
Trend Hunter						x							1
Brainrezerve									x				1
360													0
LPK													0
Nelly Rodi													0
Trend Stop													0
Mintel													0
David Report													0

Additionally, the participant were also asked to add any of website that they use for research, and only three addition were done by the designer who had her BSc degree in London: Designboom, Butdoesitfloat, SuckerPunchDaily, however these are website that have different product and artwork examples, and mainly they are not trend agencies.

Usage of Trends Researches:

To define the product designer's ideas in practice on trends researches and reports, they were asked about how they would use trends researches and for what. Because design consultants working freelance have never had trend reports, they answered these questions evaluating the approach theoretically.

Answers were collected under two headings: 'Not to' and 'To' because they indicate these two different dimension of usage in total.

"Not to..."

- *Not like fashion*

As a description of trends in product design, the interviewees commented on the difference between fashion and product design trends. The main difference were the

lifecycle of the goods in two fields. Due to the developing technologies the lifecycles of all the products are shortened, however it is not in the same degree in fashion and product design.

“Because the cost of moulding is the most important expense, in product design trends can not change as fast as in fashion”. (D1)

In another view, because of the technological necessities, it is not similar with fashion to design and use something on trend.

“It is not like in fashion. In product design industry, knowing that something can be produced doesn't mean that you can use it in your design easily. Technological developments reveal to the public after they produced, so forecasting is not possible in this case” (D2)

- *Not to follow the trends...*

For product designers, following trend is not attractive because they design products to put a new trend in the user's hand.

“It is important to catch the trends before they are revealed in public, because if you are a follower as a product designer, you are already late”. (D10)

- *Not to do the same of others...*

If someone even talking about a trend, it means that trend is already started. The product designers don't want to use the existing trends, because they want to be the one that produce the trend. However, some participants claimed that these trends could be used as a counterattack, and using the opposite of the trend could also be another differentiation tool.

“Trends can be a source in my hands to see what other people do, and is everybody do this, I should not do”. (D3)

“The ones who do not care about that trend are more attractive because of being more different from others”. (D2)

- *Not to take risk*

Especially ‘risk’ is one of the most important values of the trends researches. By the trends researches the risk of the new product can be decrease. And product designers are also aware of that.

“If I want to design a product but I don’t want to put at risk, I can use the trends”. (D2)

“Marketing and sales departments bring us examples of existing products and want us to design products like that. Not to take a risk, we focus on the market, too. But, these restrictions discourage our creativity”. (D10)

“To”

- *To persuade the others*

Trends researches also have a role between the people and departments to combine the disagreements. It is a good tool to use against individual choices.

“We use trends to persuade the other departments for our CMF design decisions. It allow us to think collaboratively with other disciplines”. (D4)

“I prepare also some trends research presentations to my clients about their sector to extend their perception”. (D1)

- *To contribute to design process*

To understand the consideration of the interviewees about the trend reports on their design process, an adjective list as a prop was shown to them. It is wanted them to select the most suitable 5 adjectives they think.

Clustering was done in the analysis phase by the researcher according to the answers. As shown in the Figure 5.1, product designers find the trend reports mostly inspiring and reasoning, and a little bit controlling. However, they don’t think the reports are blocking.

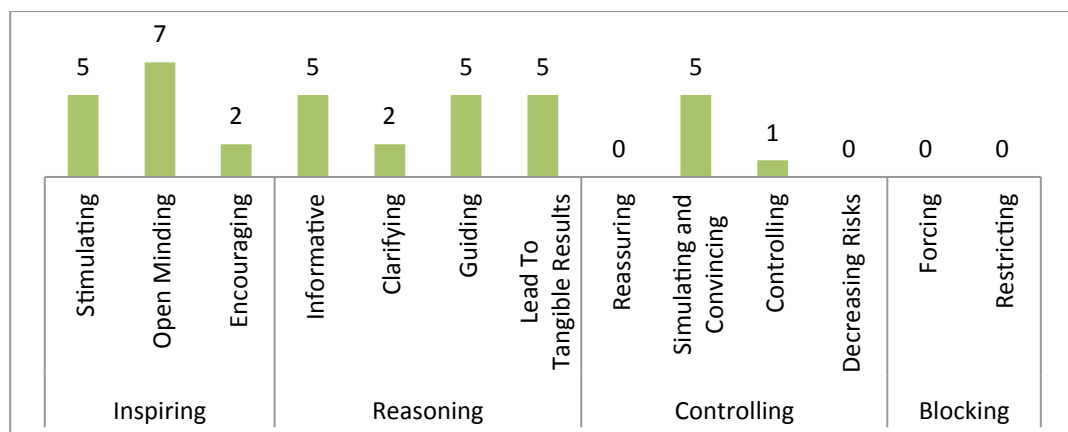


Figure 5.1: Adjectives for the effect of Trend Reports on design process

This exercise in the interview had also an open-ended question about the contribution of the reports. So some answers from different point of view was received.

“This reports have a contribution not to the design process, but to the aims of the clients that give the brief. They lead the product you designed to the right user”. (D5)

“These reports are some kind of a guide, but also they feed the people’s personality. I believe that support”. (D7)

Wishes for the Trends researches:

The participants were asked also for their future ideas about trends researches. Because of not using so much, they stated the reasons why they can’t and don’t use them. At the end, the reasons of why designers don’t use trend researches are not limited to the titles below, because also sector problems block designer’s design process.

“Visuality and Quotations are the bests”

In fact, this is not a deficiency of the trend reports; on contrary visuality is the strongest side of them. For product designers, because they think more visually, they need also more visual less written sources.

“I prefer the ones with stronger visuals. A little explanation and than a strong visual were very effective”. (D7)

“For me, visual is very effective, may be with little quotations can be effective. But long scripts are not interested for me”. (D3)

“Technology and CMF is needed”

In the content of trends researches there are mostly the effects of social, economical, technological or political changes. And also, because the target subject is always the consumer, products and so colour material finishing (CMF) details can be missing parts. Product designer, as seen in the answers below, want to have information about products and production methods and its interaction with the user.

“Colours, different materials and technological parts are missing. In Peclers, there were real different material pieces, they were very helpful to understand”. (D10)

“Lots of visuals are really nice, but for industrial design a technical structure is also needed. It has to contain sector developments in detail”. (D1)

“I wish to have a source that contains a technologic development title and subtitles with new materials and production methods. There isn’t any source like that”. (D2)

“Free Me to design”

The freelance designers do not have a problem like this. But the corporate designers mostly get a brief or example from sales or marketing departments, and they had to look the existing products to design similar ones. Therefore, sometimes they need to design for themselves, design team or brand to be able to act in a way as they want. In these times they need to look more abstract and inspirational things, and they claim that they become more creative so the designs become more attractive.

“Especially, when our clients want us to redesign their whole brand identity, we really have more pioneer designs so that people start to follow us”. (D5)

“If we design a product family, we start to look for a concept and to impress the people we use this kind of sources, if only sales department haven’t got any criteria on this project”. (D9)

Pinning:

An interesting insight came from the interviewees by itself. ‘Pinterest’ was not a predicted issue, although in the first two interviews there were not any question about it, the participators gave an example on that. Therefore, in all interviews, if the participator didn’t mention about it, an additional question was asked. All the interviewees have an account on Pinterest, only two of them don’t use it, however it should be considered that both of them are over 50 years of age.

After this insight, another research on pinning attitudes of the interviewees was done by the researcher to understand the interviewees’ usage of Pinterest (see Figure 5.2).

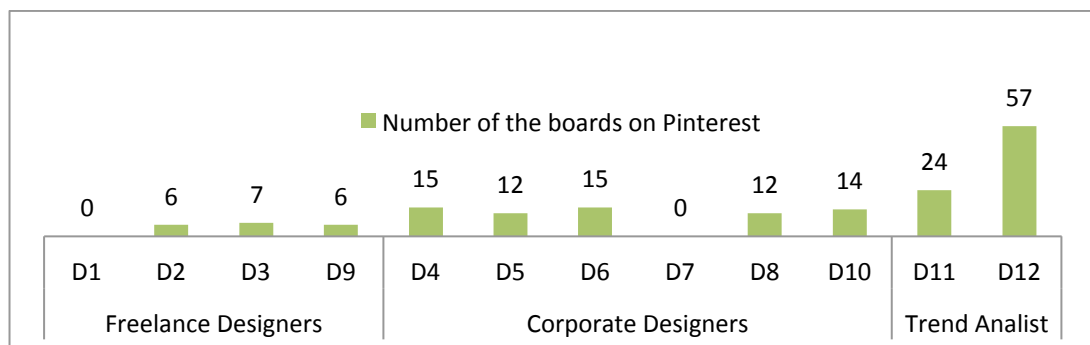


Figure 5.2: The number of the boards of the interviewees on Pinterest

Pin boards and their names were listed for each interviewee, and it is defined that the corporate designers have much more boards than freelance designer. They pin according to the kinds of products such as, furniture, transport, appliance, packaging, etc. Freelance designers have fewer boards, but the subjects of their boards are more abstract. Another important difference was the product designers who are also trend analysts have the most number of the boards within the all interviewees.

In brief, pinning can be count as another trend research tool for the product designers. Markus Wild, a product designer and director of awarded Wild Design Agency, explain about why they use pinterest:

Pinterest is simply a practical tool! Moodboards, a long standing tool of the design process have been made so much easier to collect together. At first glance titles of the boards may seem abstract, but therefore the content is all the more exciting. For nothing else but this reason Pinterest is a great value to us (Wild, 2014).

Also, it is obvious that, the visual working style between ‘The Trend Cartogram’ or ‘Evidence Wall’ (see Figure 2.3), which are tools suggested by Raymond (2010) for forecasting triangular cultural analysis and Pinterest are very similar (see Figure 5.3). Therefore ‘Pinning’ can be a new method for trends researches for designers.

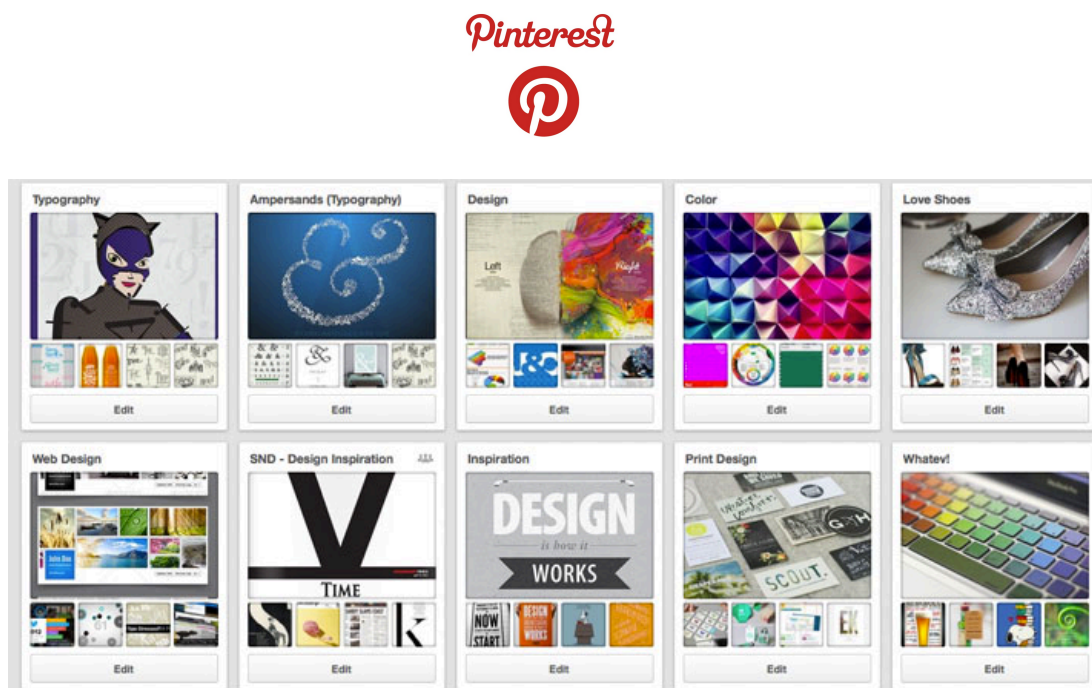


Figure 5.3: Pinterest Boards (Url-3)

Trend Researches in Turkey:

All the interviews were done in or about Turkey's design industry. An overall view about the situation in Turkey in the context of trends researches, large design companies such as Arçelik and Vitra are aware about the trends researches in all over the world. They work with foreign trend analysts as Zuzanna Skalska and Francesco Morace. Also, they openly mentioned that they have the deficiency of a local trend analyst to work with in-house.

Another very recent news is, in the year this thesis is written, ZOW Istanbul Show, a branch of an international furniture exhibition, had a concept about trend forecasting 'Trend Works', and Lidewij Edelkoort is invited for presentations and workshops during the fair (see Figure 5.5). With this concept, trends will be the main subject in a wide-scale scene for the first time in Turkey. It is the evidence that the awareness is getting increased in Turkey, too.

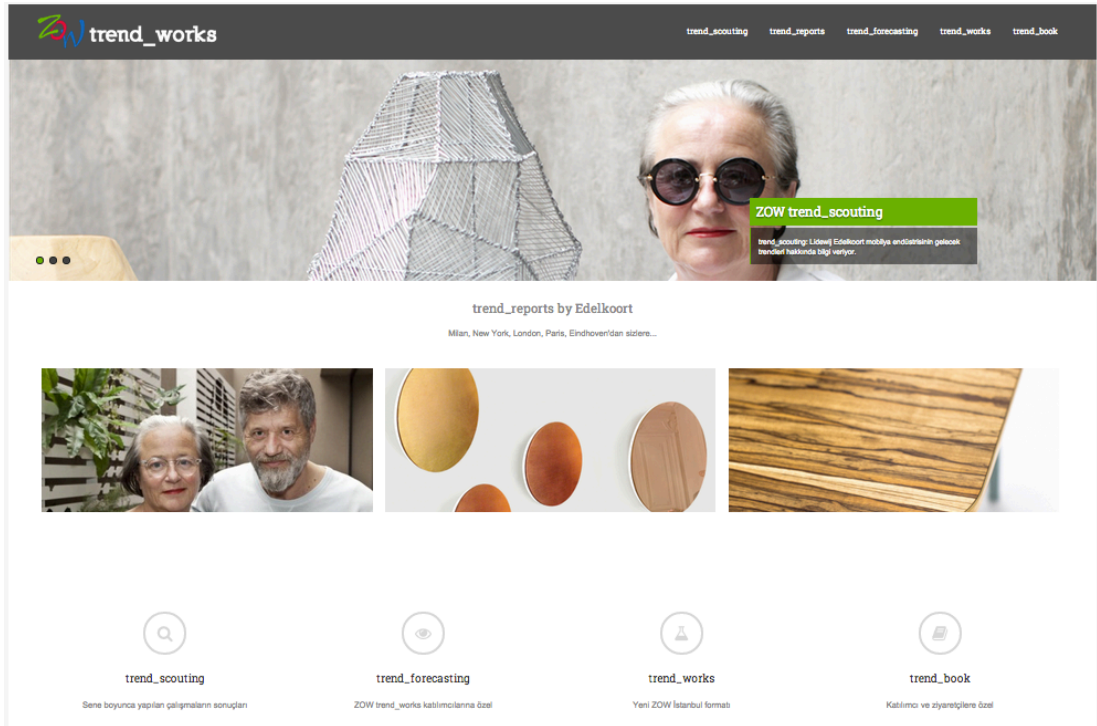


Figure 5.4: ZOW Istanbul Show Trend Works web site (Url-4)

6. DISCUSSIONS AND CONCLUSIONS

This thesis aims to define the awareness of product designers in Turkey about trends researches, and where trends research methods can be placed in the product development process. However, it is important to note that this research is not intended to be prescriptive for any creative area. Although this research can give some ideas to use practically, more researches, resources and time are needed to make it than the researcher had.

To conclude this research, it is time to go back the previous chapter in which the qualitative step of this research was explained and the results of this research was clarified with the quotations from the participators. The results are going to be summarized after the overview of the research by considering the theoretical and practical contributions of this thesis. After identifying the contribution to theory, the limitations of the research and opportunities for future studies are going to be defined.

6.1 Overview of the Research

The literature research of this thesis is done without any narrowing down by the design discipline, because first of all, it is aimed to understand the trends studies truly. Misunderstanding of trends studies are caused by mostly the fashion field, therefore the scope of the sources was extended through fashion. The main reason of that is understood that fashion industry have adopted the trends for so many years, and recently, because of the developing production techniques fashion lifecycle was shortened, therefore they need future forecasts more than ever.

Many kinds of trends research methods are using for the same purpose in different firms and sources in many different names. So all these methods are named as ‘Trends Studies’ by the researcher of the thesis, and this name is used to define trends research methods in the thesis.

The main cognitive terms were examined by means of the relation between trends studies. The ones that have ambiguities between each other were selected on purpose. Trend forecasting methods in the source of trend disciplines were summarized by means of the job experience of the researcher of this thesis in this field. And finally the diffusion of trend on the society was discussed within two different models suggested by pioneer trend forecasters.

After focusing on trend discipline and learning all its main aspects, the recent design conjuncture was researched. The overlapping areas between trends studies and design processes were defined and the notions were explained. The books and articles which mention about the latest product design processes were examined by using content analysis method due to if they contain ‘trend’ or ‘forecast’ words.

With these two chapters, it is understood that there are similar parts between product design development and trends research studies. Especially *future oriented approach* is the main similarity between them. *Forecast of the future* is the suggested new dimension in Design Driven Innovation study, with which Verganti (2009) criticizes existing Design Thinking studies. Another additional dimension remarked by Verganti (2009) is *the meaning*, which is neglected by Design Thinking studies because people do not buy products but meanings. With these two reviews, the path to innovation through design become more close to trends studies, because trends researches create big sources for the future forecasts and the story behind them. The reason of this is also the developing technology and valued innovative idea. And also, due to the same reason, being *multi-dimensional* is the key factor for differentiating the product, brand or service.

As expressed in the previous chapter, Requirement Capture phase, which Bruce and Cooper (2000) define as an approach through designing process has ‘Soft Processes’ which remind the ‘Soft Skills’ in trend forecasting methods. The similarity through these two approaches is the need for the *hard skills (processes) besides the soft skills (processes)*. Qualitative approach is always a questioning method in the business, also designing is the same because of being connected with the intuition and knowledge of the designer. They both need numbers to persuade the managers about their innovative ideas.

Another similarity between trend researches and product design processes is aiming to *decrease the risks*. Trends researches are done to forecast the future changes better. The main reason for that is to minimize the risks of failure that may occur with new products. It is really same for product design; designers need to investigate all the dimensions of the product, user/consumer, producer, social effect, etc. and with this they can decide the ultimate product for all stakeholders with minimum risk.

In addition to similarities, there is also a bidirectional relation between trends and design in the context of *ideation stage*. While trend studies have strong inspirational outputs, product development process has a strong realization power. Quite the opposite, while trend studies need implementation potential, product development process needs more inspirational inputs. They complete each other.

6.2 Summary of the Research Results

In the previous chapter, the results of the qualitative interviews with product designers in Turkey were explained under 4 main titles: Definition, Knowledge, Usage and Wish. And then, 8 titles were divided into 10 subtitles to gather the answers and quotations. According to these subjects, the results were interpreted in the following paragraphs.

- The richest insight that came out of this research is the difference between how the freelance designers and corporate designers do their first personal researches while starting a project. While freelance designers prefer to do an inspirational research starting with an abstract point, the corporate designers prefer to search for the existing successful products. The main reason for that, in corporate business plans, designers take briefs from the Sales or Marketing department; and these departments mostly give examples from their competitors and want designers design similar products to their examples. They behave like that because they don't want to take risks; however, this decreases the possibility of designing radical and innovative products.
- Probably because of the reason above, companies' design teams have own methods for that they write their own briefs for exhibition, brand identity, etc. products. So that, they can be free, they start with brainstorming workshops,

trends researches, desk researches... and they believe that these products have more effect on the consumers.

- Also designers misunderstand trends researches' meaning, they think that it is something belong to fashion industry. This may be the reason that they are not interested in using trends researches so much, especially for the freelance designers. And also their awareness of trend agencies is very low, every designer recognized max 2 agencies over 19. However, the large companies have experiences working with trend researchers
- Designers define the trend reports' contribution as a source of inspiration, and this shows that they place it in early stage in the new product design process. Additionally, they also use the reports when they want to convince a non-designer about the product.
- Designers want to learn about trends but not to stick to them. It is a designer ritual: to be the first. Also Yalman (2007) claims that designer should design products out and over of the trends, designing timeless products is more valuable than products belong to today.
- Designers think that the deficiency of the trend reports for them is technology and CMF news and information. And also, the existing successful designs and designers could be very effective because they already do that research by themselves.
- For a negative view, some of the designers think that trends are curated by someone or some organization according to whose they want to make rich. This unreliability brings also non-trend behaviour: although they know what is the trend, they prefer to design something that is totally opposite of that trend.
- Pinterest is one of the tools for designers in Turkey. Being visual is the main reason, and editable interface allows designers use their boards as a mood-board. 'Pinning' can be count as a new method for trend studies.
- In Turkey, product design is a developing economy, but trends are less. With the effects of the large companies, which work with foreign trend analysts, the awareness is getting increase among the designers.

6.3 Contribution to Theory

As seen in the chapter 2, the literature available in design field to trends research is very limited. Especially, in Turkey, this research is the first study that explains the relationship between trends studies and product design process.

As a contribution to literature, all the trends research and forecasting methods are collected under a one title as ‘**Trends Studies**’, because there were confusions about both the meanings and the applications. The existing mostly used term, ‘Trends Research’ should not be a head title, because this discipline includes not only researches but also forecasting and implementing methods.

Another contribution of this study is to practice. Using Pinterest, ‘**Pinning**’ as a tool for product design development is contributed to this discipline as a new method. With the focused study of this thesis’ researcher, it is understood that Pinning will encourage both designers and non-designers starting to work with more visual tools like mood boards.

The final contribution to practice of trends researches and design process is adding another W to the 5W Questions (Who, What, Where, When, Why) method: ‘**Wishes**’. With this addition, it is aimed that while planning scenarios or even thinking about an innovation project, ‘future’ can be considered more effectively.

6.4 Limitations and Future Research

This research aims to define the position of trend studies in design processes from the point of product designers. Because there are product development processes in other fields and departments such as marketing, management, etc., it should be noted that this research focuses on only the steps in product design. Therefore the design process literature was searched based on product design; and the interviews were made with only the product designers.

During the study, ‘future’ was the main subject. And now it is the time to think the future of this study. The researcher believes that, some parts from this study that could not be provided by this research supplies a good starting points for further studies.

Making a quantitative research among the designers in Turkey to increase the number of sample would be a good approach to reach wide-range attitudes.

Deep interviews with foreign trend analysts who works with large companies in Turkey would give information about the differences of considering by designers and managers in foreign countries and in Turkey.

For an ideal trends studies method for product design process would be defined making more empirical studies with professional designers and also students.

As an educational suggestion, how could be use these kind of early-stage (soft-skill) researches for design students in the class.

Trends research companies could be researched in the context of their contents, their working models and their outputs.

Besides the trend studies, what kinds of research methods could be used by designers to improve their inspirational and ideational approaches?

Finally, the researcher sincerely hopes that this study provides a useful and enjoyable reading to the readers as it was for her.

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APPENDICES

APPENDIX A : Questionnaire (in Turkish)

APPENDIX B : Questionnaire (in English)

APPENDIX C : Example of Trend Report (in Turkish)

APPENDIX A: Questionnaire (in Turkish)

1. Ürün tasarım sürecinize nasıl başlamayı tercih ediyorsunuz? Kendinize ait bir yönteminiz var mı?
2. Trend araştırmalarını takip ediyor musunuz? (Bilgi)
3. Size göre ‘trend’ nedir? Tanımını nasıl yaparsınız? (Tanım)

Trend rapor örnekleri gösterildikten sonra,

4. Aşağıdaki tabloda yer alan trend firmalarından ya da kişilerden tanıdığınızı/kullandığınızı/takip ettiğiniz var mı? Var ise nasıl takip ediyorsunuz; (Bilgi & Kullanım)
 - Hesap satın aldım, online olarak kaynaklara erişiyorum.
 - Kitaplarını satın alıyorum.
 - Email/newsletter lar geliyor, onlara bakıyorum.
 - Diğer

Tanıdıklarınız için sağ sütuna evet yazabilirsiniz.

Agency (People)	Location	Familiar?
Trend Hunter (Jeremy Gutsche)	TORONTO	
Future Concept Lab (Francesco Morace)	Milan	
The Coolhunter (Bill Tikos)	AUSTRALIA	
BrainReserve (Faith Popcorn)	NYC	
Coolhunting (Josh Rubin)	NYC	
Lidewij Edelkoort (Lidewij Edelkoort)	PARİS	
Peclers	PARIS	
Nelly Rodi	PARİS	
Trend Stop (Jaana Jätyri)	LONDON	
Trendspotting	LONDON	
Mintel	LONDON	
Trendwatching	LONDON	
The Future Lab / LS:N (Martin Raymond)	LONDON	
WGSN	LONDON	
Iconaculture	USA	
LPK (Valerie Jacobs)	USA	
Zuzanna Skalska	Poland	
Dezeen	LONDON	
David Report	SWEDEN	

5. Trend arařtırmalarının size hangi yönlerden katkı sağladığını düşünöyorsunuz? Tablodaki sıfatlardan düşünöcenizi yansıtan ilk 5 tanesini seçer misiniz? (Tanım)

Tetikleyici	
Zihin açıcı	
Cesaretlendirici	
Bilgilendirici	
Açıklayıcı	
Yönlendirici	
Kontrol sağlayıcı	
Zorlayıcı	
Baskılayıcı	
Kısıtlayıcı	
Güven verici	
Risk azaltıcı	
Tahmin edici	
Somut sonuçlara yönlendirici	
İkna edici	

Tetikleyici	Stimulate
Zihin açıcı	Open Minds
Cesaretlendirici	Encouraging
Bilgilendirici	Informative
Açıklayıcı	Clarify
Yönlendirici	Guide
Somut sonuçlara yönlendirici	Lead To Tangible Results
Güven verici	Reassure
İkna edici	Simulate and Convince
Kontrol sağlayıcı	Controller
Risk azaltıcı	Decrease Risks
Zorlayıcı	Force
Kısıtlayıcı	Restrict

6. Bir tasarımcı olarak sizin için ideal bir trend arařtırması nasıldır? İçeriğı, sunum tarzı, yöntemi nasıl olmalıdır? (İstek)
7. Trend arařtırmalarını tasarım sürecinize dahil ederken bir yöntem izliyor musunuz? Nasıl bir yöntem izliyorsunuz? (Kullanım)

8. Müşterileriniz ya da ajanslar size trend raporu sunuyor mu? Evet ise sunumlar hakkında ne düşünüyorsunuz? (Kullanım)
9. Pinterest kullanıyor musunuz? Evet ise; tasarım sürecinizde bir araç olarak kullanıyor musunuz? Nasıl bir katkı sağladığını düşünüyorsunuz?

APPENDIX B: Questionnaire (in English)

1. How do you prefer to start to your design process? Do you have any method belongs to yourself?
2. Do you follow trend researches? (Knowledge)
3. According to you, what is trend? How do you define it? (Definition)

After seeing the examples of Trend Report,

4. Is there any agency which you know, use their documents or follow in this table? If yes, how do you follow them? (Knowledge & Usage)
 - I have an account, I use them online.
 - I buy their books.
 - Email or newsletter.
 - Other.

For the one that familiar to you, you can write YES in the coloumn.

Agency (People)	Location	Familiar?
Trend Hunter (Jeremy Gutsche)	TORONTO	
Future Concept Lab (Francesco Morace)	Milan	
The Coolhunter (Bill Tikos)	AUSTRALIA	
BrainReserve (Faith Popcorn)	NYC	
Coolhunting (Josh Rubin)	NYC	
Lidewij Edelkoort (Lidewij Edelkoort)	PARIS	
Peclers	PARIS	
Nelly Rodi	PARIS	
Trend Stop (Jaana Jätyri)	LONDON	
Trendspotting	LONDON	
Mintel	LONDON	
Trendwatching	LONDON	
The Future Lab / LS:N (Martin Raymond)	LONDON	
WGSN	LONDON	
Iconaculture	USA	
LPK (Valerie Jacobs)	USA	
Zuzanna Skalska	Poland	
Dezeen	LONDON	
David Report	SWEDEN	

5. In which way trend researches contribute you? Could you choose the first 5 of these adjectives that reflect your idea in the list? (Definition)

Stimulate	
Open Minds	
Encouraging	
Informative	
Clarify	
Guide	
Lead To Tangible Results	
Reassure	
Simulate and Convince	
Controller	
Decrease Risks	
Force	
Restrict	
Stimulate	
Open Minds	

6. As a product designer, what is the ideal trend report for you? How should the content, presentation style and methods be? (Wish)
7. Do you have any method while using trend researches in your design process? How is it? (Usage)
8. Do your clients or agencies present trend reports for you? If yes, what do you think about these presentations? (Usage)
9. Do you use Pinterest? If yes; do you use it as a tool for your design process? What do you think about its contribution?

APPENDIX C: Example of Trend Report (in Turkish) (Url-2).

Aralık 2012 Trend Briefingi:

2013'ÜN EN ÖNEMLİ 10 TÜKETİCİ TRENDİ

Önümüzdeki 12 ay boyunca tüketicilerin beklentilerini SİZ nasıl karşılamayı planlıyorsunuz?



trendwatching.com/tr/trends/10trends2013

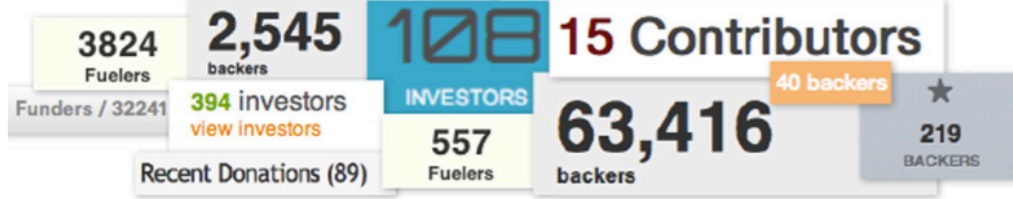
Önsöz:

2013 yılı gereksinim ve fırsatların yağmur gibi yağdığı bir yıl olacak: bazı ülkelerin ekonomileri şöyle böyle idare ederken (nispeten), diğerleri sallanmaya devam edecek. Ancak kesin olan bir şey var ki, hangi pazar ya da sektörde olurlarsa olsunlar, değişen tüketici ihtiyaç, istek ve beklentilerini doğru yakalayan ve bunlara doğru ürün ve hizmetlerle yanıt verebilenleri 2013'de de sayısız kâr etme fırsatları bekliyor olacak. Sınırları yeniden çizilmiş bir küresel ekonomi, yeni teknolojiler (veya yeni şekillerde uygulanan 'eski' teknolojiler), yeni iş modelleri... Tüm bunlar kimin hoşuna gitmez ki?

İşte gelecek 12 ay boyunca dikkatle takip edip uygulamaya taşımanızı önerdiğimiz en önemli 10 tüketici trendinin (rastgele sıralamayla) kısa bir özeti:



1. PRESUMERS & CUSTOWNERS



"Tüketiciler yeni ürün ve markaların fon arayışı ve (ön) lansman süreçlerinin parçası olabilmelerini sağlayan yöntemleri giderek daha çok benimseyecek."

2013 yılı tutkulu tüketicilerin iki yeni ve inovatif 'tüketim' modelini benimsemesine sahne olacak: PRESUMERS ve CUSTOWNERS.

PRESUMER tüketiciler ürün ve hizmetlerle henüz piyasaya çıkmadan önce onlara destek olmak, fon sağlamak ve tanıtımını yapmak için hazır nesir olmayı sever. Nihayet kitlelerin erişimine sunulan sayısız crowdfunding platformu ve yeni gelişen üretim teknolojileri (ve dünya çapında filizlenen girişimcilik kültürü) sayesinde, bunları yapmak için önümüzdeki 12 ay her zamankinden de fazla fırsatları olacak.

Bu bağlamda PRESUMER tüketicilerin crowdfunding platformlarında harcadığı tutarın 2009 yılında sadece

530 milyon USD'dan 2011'de 1.3 milyara ve 2012'de 2.8 milyar USD'a ulaşmasına şaşırılmamak gerekir. (Kaynak: Massolution/The Economist, Mayıs 2012).

Daha fazla içgörü için, kısa bir süre önce yayınladığımız, bu konuya odaklanan **PRESUMERS** Trend Briefingine göz atın »

PRESUMER tüketicilerin geçeceği bir sonraki aşama ne mi? CUSTOWNERS: pasif tüketicilikten, markalara fon sağlamak/ yatırım yapmaya (hisselerini satın almak da dahil) doğru aşama kaydeden tüketiciler.

Ancak bu iş bilinci yüksek tüketiciler çoğunlukla finansal olduğu kadar duygusal da bir kazanç peşindeler, ve işte bu yüzden, sadece açık, dost canlısı, dürüst, güvenilir, şeffaf,

ve öyle ya da böyle 'insani' yapıdaki markalar bu hevesli CUSTOWNER tüketicilerin ilgisini çekmeyi başarabilecek.

Bu arada bir gözünüz Ocak 2013'de uygulamaya konulacak olan ve tarihte ilk kez akredite olmayan ABD'li yatırımcılara da kuruluşta mikro özsermaye satın alma hakkı tanıyan **ABD İş Kanunu'nun** üzerinde olsun. Araştırma şirketi Gartner'ın 2013'de crowdfunding platformlarında toplanan fonların değerinin 6.2 milyara ulaşacağı yönündeki öngörüsünün ardında yatan varsayım işte bu kanun. Sizce diğer ülkeler de aynı yolu izler mi?

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2. EMERGING² - "YENİ GELİŞEN²"



"Dünyanın her yerindeki yeni gelişmekte olan markalar, dünyanın her yerindeki yeni gelişmekte olan orta sınıfların ihtiyaçlarını karşılamakta."

Son yirmi yıl, gelişmekte olan pazarlara ürün ve hizmet götüren gelişmiş ekonomiler ve gelişmiş ekonomilere giderek artan oranda ürün ve hizmet götüren gelişmekte olan ekonomilerle ilgiliyken, şu anda bambaşka bir trendle karşı karşıyayız. **Gelişmekte olan pazarların yine gelişmekte olan diğer pazarlara yönelik geliştirdiği ürün ve hizmetlerde bir patlamaya hazır olun.**

Çin ve Brezilya markalarının Türkiye, Hindistan veya Güney Afrika'daki orta sınıflara sattığını düşünün. Ve de tam tersini.

Yeni gelişen ekonomilerin sahip olduğu markaların diğer gelişmekte olan ve hızlı büyüyen pazarlara girmesi ve ürün ve hizmetleriyle önemli her geçen gün artmakta olan orta sınıflara hitap etmeye başlamaları sonucunda, **küresel piyasaların yeni süper güçlerinin gelişmekte olan ekonomilerden çıkmasını bekleyin.**

Rakamlar gereğinden çok ilginç: **2013 yılında ilk kez yeni gelişmekte olan ekonomilerin toplam gayrisafi milli hasılası gelişmiş ekonomilerin üzerine çıkacak.** Satın alma gücü paritesi olarak

ölçüldüğünde 44.1 trilyon USD'a karşılık 42.7 trilyon USD (Kaynak: IMF, Ekim 2012).

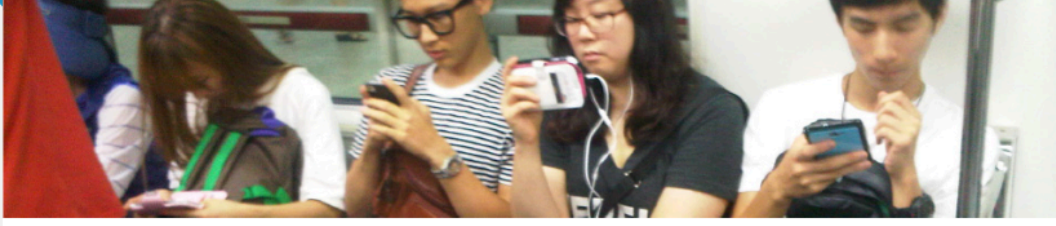
(Yeni gelişmekte olan bir ekonomide faaliyet gösteriyor olan ya da olmayan) herkese önerdiğimiz bir egzersiz: kendinize sektörünüzde yeni oyuncuların kimler olduğunu sorun. Nereden başlayacağınıza karar veremiyor musunuz? Daha geniş bir bakış açısı ile güncel bir rekabet analizi yapmak için **EXCEPTIONALL** Trend Briefingimize göz atın.

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3. MOBILE MOMENTS - "MOBİL ANLAR"



"Çok sayıda işin, hatta aşırı sayıda işin aynı anda yapıldığı bir yaşam tarzı: 2013 yılı mikro-kolaylık, mini-deneyim ve dijital çerezlerin hakimiyetine sahne olacak."

'Mobil' teknolojiler alanında yaşanacak yeni gelişmeleri merak edenlere ilham vermesi için, tüketici davranışı kaynaklı bir içgörü: **2013'de tüketiciler yaşadıkları her anı maksimize etmek için cep telefonlarına yönelecek.** Sürekli bir koşturmaca içeren kent yaşamında, içine biraz daha fazla içerik, bağlantı, tüketim ya da basitçe eğlence katılamayacak derecede kısa bir zaman dilimi ya da aşırı derecede konsantrasyon gerektiren bir aktivite neredeyse yok gibi.

Tüm bunlar gösteriyor ki, önümüzdeki 12 ay boyunca MOBILE MOMENTS trendinde özellikle şu alanlarda bir patlama beklemeliyiz: Cep telefonu ve mobil cihaz seven tüketicilerin **çok sayıda işi aynı anda yaparak (kesintisiz) bir yaşam tarzına kavuşmalarına** imkân sağlayan her tür ürün, servis ve deneyimlerde.

Sizi mobil cihaz kullanımının ulaştığı oranlardan, yarattığı

bağımlılık seviyesine kadar pek çok konuda istatistik yağmuruna tutabiliriz, ancak SİZİN DE vakitiniz olmadığını biliyoruz, bu nedenle burada yalnızca üç tanesine yer veriyoruz:

- Amerika'da akıllı telefon sahibi yetişkinlerle yapılan bir araştırmanın sonuçları, kadın katılımcıların %63'ünün, erkek katılımcıların ise %73'ünün telefonlarını kontrol etmeden bir saatten fazla duramadıklarını ortaya koyuyor. (Kaynak: Harris Interactive, Haziran 2012).
- Yapılan araştırmalar yaşları 18 ve 24 arasında değişen cep telefonu kullanıcılarının günde ortalama 109.5, ayda ise 3,200'den fazla mesaj alıp verdiğini gösteriyor. (Kaynak: Pew Research Centre, Eylül 2012).
- Android kullanıcılarının mobil cihaz uygulamaları kullanım alışkanlıklarıyla ilgili yürütülen akademik bir çalışma,

kullanıcıların ortalama günlük mobil cihaz kullanım süresinin günde bir saat olmasına rağmen, ortalama uygulama kullanım süresinin bir dakikanın biraz üzerinde olduğunu ortaya koydu. (Kaynak: DFKI, November 2011).

MOBILE MOMENTS trendini nasıl uygulayacağımızı mı düşünüyorsunuz? Neden işe bu Trend Briefingde (ya da daha önceki [Trend Briefings](#)) sözünü ettiğimiz trendlerden birini alıp içine biraz yaşam tarzı maksimizasyonu, deneyim tüketimi ve MOBILE MOMENT boyutu ekleyerek başlatıyorsunuz?

Hala zorlanıyorsanız, saniyelerle yarışmak ve her anın maksimum yararlanmak amacına yönelik geliştirilmiş, oradan oraya koştururken kullanılabilecek yeni servis fikirleri üretmek için size ilham kaynağı olabilecek şu örneklerle bir göz atın:

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4. NEW LIFE INSIDE - "YENİ YAŞAM TOHUMU"



"Artık ürünlerin geriye bir şeyler vermesinin zamanı geldi"

Ekonomik durgunluk olsun ya da olmasın, ekolojik sürdürülebilirlik uzun vadede markaların en önemli arayışlarından biri. İşte 2013 yılı için, durumu özetleyen mini bir eko trend: içinde kelimenin tam anlamıyla yeni bir hayat barındıran ürün ve hizmetler fenomeni. Çöpe atılmak ya da (bir başkası tarafından) geri dönüştürülmek yerine bu ürünler ekilip büyütülebiliyor, üstelik sağladıkları eko-statü ve eko-hikayeler de cabası.

Elbette NEW LIFE INSIDE ürünler temel

sürdürülebilirlik sorunlarına bire bir çözüm getirmiyor. Ancak 2013 yılında sıradan bir tüketim ürününden çevreye faydalı canlı bir yaşam yaratılabilmeye her zamankinden çok daha fazla sembolik değer atfediyor olacağız.

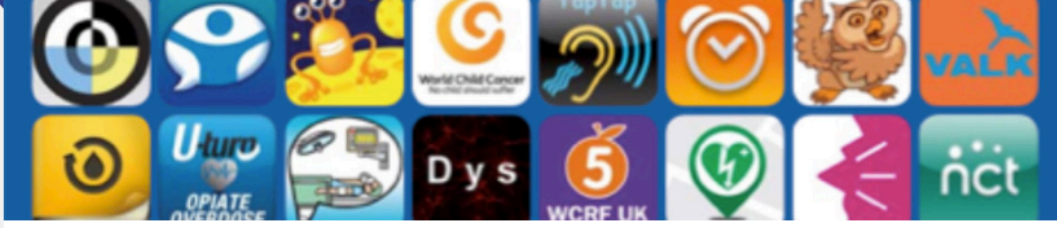
Ve değerlerinizin sembolik, hatta oyun içeren bir ifadesi bile tüketiciler için çok şey ifade ediyor olacak. Özellikle ileride daha büyük adımlar atmaya yönelik asıl amacınızın bir ifadesi olarak görülürlerse.

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5. APPSCRIPTIONS



"Yeni ilaç dijital teknolojiler."

Tip uzmanlarının alınan sağlık sonuçlarını desteklemek için sağlık uygulama ve servislerine yönelmesi, dijital teknolojilerin ilaç özelliklerini göstermeye başlamasına neden oldu.

DIY HEALTH* trendinin yükselişine ilk kez geçen yıl dikkat çekmiştik, ancak geçen zaman içinde artan uygulama sayısı nedeniyle artık mesele **Apple** uygulama mağazasında yer alan 13,000'den fazla sağlık uygulaması arasında EN İYİSİNİ ve - konu sağlık olduğu için - en doğru ve **en güvenli** olanı bulmak.

2013'de hastaların tıp kurumlarından, tedavi için

kullanmaları gereken sağlık uygulamaları ve teknolojilerini tasdik etmelerini, durumları için uygun olanları seçip bir arada önermelerini veya "reçete etmelerini" talep etmelerini bekleyin. Uzmanlara göre, bu dijital "ilaçlar", tüketicilerin farkındalığını arttırmak, onları kurallara uymaya yönlendirmek ve uzaktan takip sayesinde uyarı sinyallerinin erkenden alınmasına olanak tanımak suretiyle sağlık alanında yapılan harcamaları azaltmayı vaat ediyor.

Sağlık sektöründe faaliyet göstermiyor ve APPSCRIPTIONS trendinin size hitap etmediğini düşünüyor olsanız bile, iddiaya varız ki altında yatan ve ondan daha güçlü bir trend olan **mobil hizmet** trendini

incelemeye ayıracağınız bir saat son derece faydalı içgörüler kazanmanıza yardımcı olabilir.

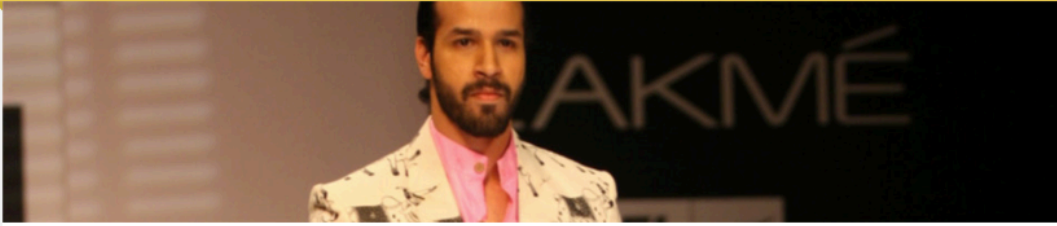
* **DIY HEALTH** sağlıklarını takip etmek, yönetmek, gözlem altına almak ve iyileştirmek için teknolojiyi kullanan tüketicilerle ilgiliydi. Genelde bu resmi olmayan bir şekilde ve kendiliklerinden yaptıkları bir şeydi.

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6. CELEBRATION NATION - "KUTLU ULUS"



"Kültürüyle hava atmak."

2013'de dünyanın kültür sermayesi de tıpkı finansal muadili gibi altüst olmayı sürdürecektir. Olası sonuçlara bir örnek mi? Önümüzdeki 12 ay **gelişmekte olan ekonomiler ulusal kültürel miraslarını gururla dış pazarlara ihraç edecek, hatta bunları gösteriş konusu yapacaklar**. Eskiden tamamen inkâr edilmeseler de açıkça küçümsenen sembol, yaşam

tarzı ve gelenekler bu pazarlardaki tüketiciler için artık birer gurur kaynağı, diğer pazarlardaki tüketiciler için ise ilgi nesnesi haline gelecek.

Bulunduğunuz pazar **CELEBRATION NATIONS** sınıfına dahil değilse, yeni gelişmekte olan ekonomilerden sıkı bir yerli markayla ortaklık yaparak onların rüzgârından yararlanmanın vakti gelmiş

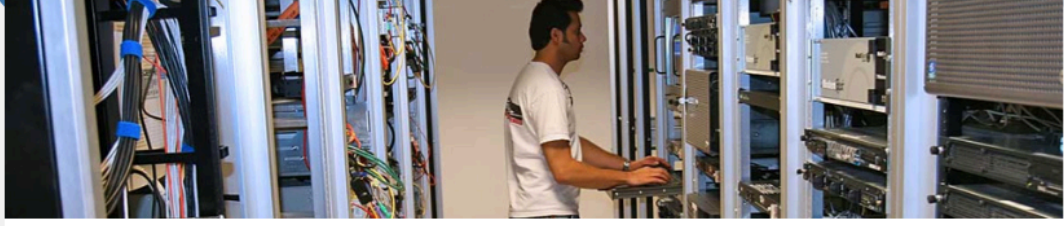
demektir. Bu pazarlardan birinde zaten aktif olarak faaliyet göstermekteyseniz **MADE FOR CHINA**, **IF NOT BRIC** trendini tekrar okumanızı ve yerel kültürlerin kıymetini bilmeye başlamanızı öneriyoruz.

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7. DATA MYNING



"Tüketicilerin tercihi 'büyük' değil 'iyi' veri."

Eğer yeni değerli kaynak veri ise, 2013'de tüketicilerin bu kaynağın değerinden kendi paylarını talep etmelerine hazırlıklı olun.

Bugüne kadar süregelen 'büyük veri' tartışması şirketlerin müşterileri hakkında sahip oldukları verilerin şirketler için değeri konusuna odaklanmaktaydı. Tüketicilerin yaşam tarzları hakkındaki verilerin kendilerine ait olmasını ve bunları en iyi şekilde kullanmayı talep etmesi ve toplanan verileri proaktif

olarak müşterilerinin davranışlarını geliştirmek ve/veya tasarruf etmek konularında onlara yardımcı olmak için kullanan markalara yönelmesiyle, 2013'de bu bakış açısının tersine dönmesini bekleyin.

Elbette bu eğilence endüstrisi için pek de yeni bir durum sayılmaz (film önerilerini düşünün ve 2005 yılında yayınladığımız [TWINSUMER](#) başlıklı Trend Briefingini yeniden okuyun :-). 2013'de ise çok daha 'sıradan' endüstrilerin bile müşteri verilerini alıp çok

daha işe yarar bir şeye dönüştürmesini bekleyin.

Bir uyarı: Markalar, tüketicilere değerli (kesintisiz ve kusursuz) bir hizmet sunmak ve agresif, hatta korkutucu uygulamalarla onları dehşete düşürmek arasındaki ince dengeyi tutturmak zorunda olacak. Evet tüketiciler hizmet aldıklarını düşünmek isterler ama izlenmek de istemezler.

8. AGAIN MADE HERE - "YENİDEN BURADA ÜRETİLİYOR"



"Yeni hizmet ekonomisi yerli üretim."

2013'de üretim anavatanına geri dönüyor, elbette bu söylediklerimiz, 'anavatan' gelişmiş bir pazarsa geçerli.

Bu trendin ardında yatan gelişmeler: Tüketicilerin **NEWISM** tutkusu ve doğru ürüne (hemen **SİMDİ!**) sahip olma beklentisi, ekolojik endişeler ve **STATUS STORIES**, (STATÜ HİKAYELERİ) arayışı trendlerinin, 3D-baskı ve talep üzerine üretim gibi yerli üretim teknolojilerinin yaygınlaşması trendleriyle buluşması.

Diğer yandan tüketicilerin AGAIN MADE HERE trendine kucak açması, Çin'in yükselen işgücü maliyetleri, uzun teslimat süreleri ve hassas küresel

tedarik zincirleri nedeniyle endişelenen yöneticiler tarafından da olumlu karşılanmakta.

Tartışmayı bir istatistikle açalım:

- Her beş Amerikalı alışverişçi den dördü (%76) ürünlerin üzerindeki "Amerika'da Üretilmiştir" ibaresine dikkat ediyor ve bu ürünleri diğerlerine tercih etme olasılıkları daha yüksek. (Kaynak: Perception Research, Haziran 2012).

Dikkatli okuyucular PRESUMERS ve AGAIN MADE HERE trendlerinin önümüzdeki aylarda birbirlerinden ne şekilde besleneceğini takip etmek konusunu notları

arasına almışlardır. Üretimi belirleyen mekanik ve ticaret modellerinin yeniden şekillenmesi sonucu, 'yerel' sözcüğünün 2013'de yöresel yemek ve el işçiliğinin çok ötesinde bir anlamda kullanılacak olması olası :-)

9. FULL FRONTAL - "TAM GÖRÜNÜRLÜK"



"Şeffaflık yetmez, çırılçıplak soyun ve gururla dolaş." :-)

Peki 2013'de şeffaflık mega trendi konusunda hangi yeni gelişmeleri bekleyebiliriz? Markalar 'saklayacak hiçbir şeyleri olmaması' aşamasından, saklayacak hiçbir şeyleri olmadığını **proaktif bir şekilde göstermek ve ispat etmek** aşamasına geçmek zorunda. Ayrıca 'değerler' ve 'kültür' gibi gösterişli ancak muğlak ifadelerden ziyade gerçek sonuçları baz alan, açık ve anlaşılır ifadeler kullanmaya başlamaları gerekiyor.

Elbette tüketicilerin tamamı bu derece talepkâr olmayacak. Ancak yüzde yüz şeffaflık giderek bir hijyen faktörü haline geleceği için, kendileri talepkâr olmayanlar bile, sadece bu konuları önemseyenlere karşı olsun, markaların etik ve çevreci olduklarını ispatlaması gerektiğini düşüncecek.

Birkaç İstatistik:

- İşletmelerin doğru olanı yaptığını inanan tüketicilerin

yüzdesi 2011'de %56'dan, 2012'de %53'e düştü. (Kaynak: Edelman, Ocak 2012).

- Markaların yaşantılarına anlamlı bir olumlu katkı yaptığına inanan tüketicilerin oranı Avrupa'da %8, Amerika'da ise %5 olarak belirlenmiştir. İlginçtir ki bu oranlar Çin ve Latin Amerika ülkelerinde sırasıyla %57 ve %30 olarak ölçülüyor. (Kaynak: Havas, Şubat 2012).
- Amerika'da, halkla kurumsal sosyal sorumluluk alanında elde ettiği gerçek sonuçları paylaşan markaların ürün ve hizmetlerini satın alma ihtimallerinin daha yüksek olduğunu belirtme oranı %69 iken, halka sadece bu alandaki misyon ve amaçlarından söz eden markaların ürün ve hizmetlerini satın alma ihtimallerinin daha yüksek olduğunu belirtme oranı %31'lerde kalıyor. (Kaynak: Cone Communication, Ekim 2012).
- Şirketlerin çevreci iddialarına Amerikalıların sadece %44'ü

inaniyor. (Kaynak: Cone Inc, Mart 2012).

Aşağıda verdiğimiz örneklerin çoğunluğu gıda sektöründen olsa da, tüm sektörler için geçerli tek bir prensip söz konusu: **sadece ürettiği ürüne (ve kendisine) en çok güvenen markalar FULL FRONTAL* trendinin bir parçası olabilecek.**

Eğer müşterilerinizin FULL FRONTAL trendine uymanız durumunda hakkınızda ne düşüneceklerini merak ediyorsanız, asıl sorunun 2013'de bu trende **uymamanız** durumunda ne düşünecekleri olması gerektiğini hatırlatalım.

* Bu durumu **örkücü bulanlara ELAWSOME Trend Briefingini** tekrar okumalarını öneririz. Bu bütün yapıp ettiğiniz her şeyin mükemmel olmasının dünyanın sonu olmadığı konusunda sizi ikna etmeye yardımcı olabilir. Her koşulda önemli olan altta yatan niyettir.

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10. DEMANDING BRANDS - "TALEPKÂR MARKALAR"



"Markaların emri tüketicilerin başı üstüne."

2013'de hırslı ve sorumluluk sahibi markalar ve müşterileri arasındaki ilişki de sürekli değişimlere uğrayacak. Uyanık markalar daha sürdürülebilir ve markaların sosyal konularda daha fazla sorumluluk sahibi olduğu bir geleceğe doğru yol alırken, **müşterilerinin de katkıda bulunmalarını talep ederek**, bu yolla en talepkâr müşterilerinin dahi güvenini kazanmak amacıyla.

Ancak tüketiciler kendilerini bir marka için öne atmadan önce o markanın vizyonuna tamamiyle güvenmek

isteyecekler. Bu yüzden kendinizi DEMANDING BRAND olarak konumlamadan önce %100 şeffaf ve samimi olduğunuzdan emin olun. Aksi halde **SERVİLE BRAND** rolüyle yetinmekte fayda var.

2013 yılında önemi artması beklenen DEMANDING BRANDS trendi ile ilgili altı çizilmesi gereken diğer nokta da şu: Tüketicilerin dikkatini çekmek için geçici olarak talepkâr bir marka gibi davranmak bir şey, sürekli olarak **anlamlı** taleplerde bulunan bir marka olmak bambaşka bir şey. Kolay olacağını kim söyledi?

Aşağıda size fikir vermesi için kan bağırsı toplama alanından iki örnek sunuyoruz, ancak daha fazla örnek için 2013'ün ilk çeyreğinde yayınlayacağımız DEMANDING BRANDS Trend Briefingini bekleyin.

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CURRICULUM VITAE

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